THE LIBRARY OF CONGRESS
1800

MISCELLANEA HOMERICA,

&c. &c.

SHORTLY TO BE PUBLISHED,

ON THE SAME PLAN, AND BY THE SAME AUTHOR,

PROLEGOMENA TO DEMOSTHENES

AND

NOTES

ON THE

TEXT OF THE ORATIONS WHICH FORM THE SUBJECTS OF EXAMINATIONS IN TRINITY COLLEGE, DUBLIN.

MISCELLANEA HOMERICA;

BEING A COMPILATION OF

ORIGINAL AND SELECTED ARTICLES

ON THOSE POINTS OF

GREEK LITERATURE

WHICH ARE AUXILIARY AND NECESSARY TO

THE CRITICAL STUDY OF HOMER.

BY

HENRY OWGAN, A. B.,

EX-SCHOLAR, AND CLASSICAL MODERATOR OF TRINITY COLLEGE.

"Ολως δὲ καλὰ νόμιζε ὕψη καὶ ἀληθινά, τὰ διαπαντὸς ἀρέσκοντα καὶ πᾶσιν.—LONGINUS, π. ὕψ. 7.

DUBLIN:

WILLIAM CURRY, JUN. & COMPANY,

9, UPPER SACKVILLE-STREET.

M.DCCC.XL.

PA4037
.07

DUBLIN:
PRINTED BY R. GRAISBERRY.

TO THE

REV. GEORGE SIDNEY SMITH, D. D.,

PROFESSOR OF BIBLICAL GREEK, T.C.D.

Dear Sir,

Homer remarks, that every man is best qualified to appreciate those faculties and qualifications which he himself possesses; for this reason, it is, that I take the liberty of making you the Mæcenas of these pages. Should the observations contained therein prove worthy of your acceptance and patronage, adequate to the importance of the subject, and useful to the Undergraduates of the College to which we belong, no more sincere gratification, or more acceptable recompense could return to

Your's very truly,

HENRY OWGAN.

30, College.

PREFACE.

In the laborious and unrequited occupation of teaching the Greek and Latin languages, I have had frequent occasion to observe with regret, that while the Greek Theatre, the Miscellanea Græca Dramatica, Miscellanea Virgiliana, the Horatius Restitutus, &c., all excellent on their respective subjects, tend to alleviate the labour of the student in acquiring an acquaintance with the other classics, the votary of the creator of epic poetry was unaided by any similar panoramic aggregate of collateral information, of which an almost unlimited quantity is, at present, indispensable, for the attainment of those distinctions awarded by our University to a proficiency in the most attractive of all literary pursuits, to the study of which we are invited by an inducement more powerful than even that constituted by the unintermitted alternations of colossal grandeur, majestic sublimity, and beauty the most minutely symmetrical; that inducement

is, that it is only by a critical and idiomatic acquaintance with these languages, the most perfect offspring of human intellect, that we are enabled to study without impediment, and to understand without obscurity, the writings which embody the history and precepts of our heaven-descended religion. To the earliest of these, the nearest in the æra of their production, and the most cognate in ethical tendency and manners of their age, are the poems of Homer.

In addition to this reply to the frequent inquiry, suggested by prejudice or its parent ignorance, after the "utility of classical learning," it has been as frequently demonstrated, that to enumerate briefly a few of the secondary advantages derivable from the possession of these treasures of antiquity, is to *repeat*, that whatever profit results from expanding and strengthening the intellect, and forming a correct taste, is to be expected from this study; that the relics of Roman and Grecian literature contain the choicest fruits of human genius; that the poets, the orators, and the philosophers of Greece, have, in their respective departments, brought home, and laid at our feet, the richest trophies which ever had been the meed of successful imagination; that the historians of these early

times hold up to us a view of things "nobly done and worthily spoken;" that the genius and inspiration which breathed them, live, and will live, unimpaired and undecaying in the writings which remain to us; and that as long as taste, genius, and learning shall he valued among men, so long shall these precious relics be held more dear and more sacred, as they become more ancient.

Much or all of the apathy, which, though gradually disappearing, still prevails with respect to these pursuits, is mainly attributable to an utilitarian spirit, which inconsistently requires, in the matter of education, an absence of that ornament, which it would not be content, in other particulars, to dispense with. The love of decoration is one of the most prevalent and irrepressible instincts of our nature: by it we are led to perceive, and be struck with the beauty of external objects, before the consideration of their utility suggests itself to us; it is one of the first, few, and strongest impulses of the infant in years and the infant in civilization, the child and the savage; and, though its tendencies may become higher, and its objects more noble, with the progress of years and refinement, it is still but the same love of decoration,

the same graceful failing of human vanity which acquires vigor as its moves.

In our garments, our habitations, and the most common-place appliances of our daily life, mere utility, not admitting of a separation from ornament, draws it around us in infinite shapes: to it we are indebted for the existence of that art, which perpetuates the features of the mighty dead, and makes their virtue and genius to speak to us from the inanimate walls and the consecrated canvass; of that which "graves its dream of loveliness on stone," and presents to us, in all but breathing and moving life and substance, its creations of ideal majesty and beauty; and of that which has taught man to bestow upon the structures of his own hands, the unfading beauty and the enduring strength and grandeur which have made them habitations worthy of the presence of a God. In all that is ours, it is present, from ourselves shall it be absent? Shall we, created by a nature, all whose works are poetry, walk abroad through a world of grace and symmetry, and shall our own minds, the divine portion of our being, remain the *only* unsightly and unadorned thing, with no fair proportions in which to present itself? That divine portion requires that the domicile, which it con-

descends to inhabit, should, itself included, be treated as something better than a *patent digester*, and be animated by something more than a Galvanic vitality. Many fantastic tricks has man played in his time: he has fancied himself many things, even an animated structure of glass; but he has in these latter days outfancied all these fancyings in imagining himself a dead iron balance, or a peripatetic multiplication table.

Having gone thus far in defence of my subject, I shall leave my treatment thereof at the mercy of my readers and reviewers "quibus hæc, sint qualiacunque, arridere velim," and briefly acknowledge my obligations to Messrs. Knight, Heyne, Wolfe, Wachsmuth, Barker, Clinton, Thiersch, Dawes, Mitford, Drs. Buttmann and Kennedy, Sir W. Drummond, Sir E. L. Bulwer, &c., from whose valuable works or observations this work has been partly compiled.

H. O.

30, College.

CONTENTS.

PAGE.

CHAPTER I.—CHRONOLOGY OF HOMER AND HISTORY OF HIS WORKS.—Pseudo-Herodotus.—Herodotus.—Parian Marbles.—Mr. Clinton, Apollodorus, Eratosthenes, and Aristotle.—Bode.—Descent of the Heracleidæ, Ionic Migration, Lycurgus.—Thiersch.—Solon.—Historical Authority of Homer.—Ἀοιδοί.—Unity of Homer.—Χωριζόντες.—Wolf, Heyne, Knight.—Art of Writing, Phœnicians, Josephus.—Plutarch.—Heraclides Pont.—Papyrus, διφθέραι.—Priority of Poetry to Prose.—Library of Pisistratus.—Library of Polycrates.—Archilochus.—Ælian.—Ῥαψῳδοί.—Homeridæ.—Strabo, Harpocration, Suidas, Montbel, Hesychius.—Longinus.—Musical Contests.—Cleisthenes.—Isocrates.—Plato.—Xenophon.—Hipparchus, Recitation of Homer.—Pisistratus.—Διασκευασταί.—Διορθωταί.—Διορθώσεις κατ' ἄνδρα, and κατὰ πόλεις.—Ptolemy Philadelphus.—Minor Poems attributed to Homer.—Ionic Migration.—Three Classes of Ante-Attic Poetry.—Post-Homeric Poets, . 1 sq.

CHAPTER II.—MR. BRYANT'S HYPOTHESIS.—Earliest authentic Records.—Ages of Helen and the Grecian Chiefs.—Number of Troops.—Winter Campaigns.—Duration of Ships.—Grecian Rampart.—Idæan Rivers.—Site of Troy, New Ilium.—Callicolone, Tomb of Ilus, &c.—Homer an Ægyptian.—Clemens Alex.—Ægyptian Priestess.—Ægyptian Troy.—Æthiopians.—Writers on the Trojan War.—Æneas in Asia.—Names of Deities.—Mycenæ.—Aristotle and Zeno.—Melasigenes.—Melas.—Homer an Ithacan.—Homer blind, ... 17

CHAPTER III.—REFUTATION OF MR. BRYANT'S HYPOTHESIS, contains the same arrangement of subjects as the preceding Chapter, ... 25

PAGE.

CHAPTER IV.—CONTROVERSY OF THE χωριζόντες.—Heyne on the Shield of Achilles.—Works of Art among the Asiatics, Greeks, Phœnicians, Babylonians, &c.—Dedication of vases by Gyges.—By Midas.—Chair of Apollo at Amyclæ. —Shield of Minerva.—Of Agamemnon.—Mysteries of Orpheus.—Panathenæa.—The Oceanus.—Dionysius Hal.—D'Hancarville.—Virgil's Shield of Æneas.—Episode in Il. σ.—in ζ.—Celestial Mechanics.—Homer's νεκύια.—Carmina Heracleia.—Episode in Il. γ.—Il. ε.—Episode in Il. η. —Il. κ. and λ. not separate poems.—Il. ο.—δορθώσεις.—Celtic Epic on the Trojan War.—Theory of Koliades—of M. Le Chevalier—Mr. Milman and Mr. Knight—Maciucca—Barnes—of Herodotus—of Vico.—Three Theories. —Literary and Political Effects of the Homeric Poems.—Anomalies between Iliad and Odyssey.—Mythology, Architecture, &c.—Ossian's Poems.—Homer an Ionian, Mr. Knight.—Heraclidæ, ... 35

CHAPTER V.—SHIELD OF ACHILLES.—The Wain.—Arctic Circle, Draco, Ursa Minor, &c.—Ægyptian Astronomic Diagram.—Polar Star 4000 years ago; 3000 years ago; 2450 years ago.—Thales.—Place of the Pole at the Trojan æra.—Ægyptian Year.—Twelve Pictures, signification of, . . 54

CHAPTER VI.—PLAIN OF TROY.—Plain of Mendere.—Simois and Scamander.—The Dombrik, the Kirke-joss, the Kimair, &c.—Strabo, Herodotus, M. Le Chevalier.—Bournabashi.—Rhetæum, Sigeum, New Ilium, the Thymbrius, &c.—The Grecian Camp.—Koum-kalè.—Kalifat-osmak.—The Trojan Camp.—Tomb of Ilus.—The θρώσμος.—Troy, its distance from the Sea.—Issarlik.—Dr. Clarke, Major Rennel, &c.—Map, ... 58

CHAPTER VII.—NEW HOMERIC THEORY.—Sanscritan Language.—Religion of Brama.—Buddism.—Pelasgi.—Hetruscans.—When Homer wrote.—Ægyptians taught by the Indians.—Chinese Deities, ... 64

CHAPTER VIII.—SALEBRÆ INTERPRETATIONUM ET CRITICÆ.—Iliad, α, β, γ, δ, ε, ζ, η, θ, ι, κ, λ, μ, ν, ξ, σ, τ, υ, φ, χ, ψ, ω, . 66

The Twenty-fourth Iliad, its continuity, &c. . . . 92

CHAPTER IX.—SALEBRÆ INTERPRETATIONEM ET CRITICÆ.—Odyssey, Longinus.—Odyssey, α, β, γ, ζ, ι, κ, λ, μ, . . 93

CHAPTER X.—MYTHOLOGY OF HOMER.—Two Classes of Mythi.—Ante-Homeric Mythology.—Cosmogoniæ and Theo-

PAGE.

goniæ.—Hesiod.—Heraclean Poems.— Ἠοιοὶ.— Harpyies. —Ate.—Dodona, according to Strabo, Cleanthes, Zenodotus, Herodotus, the πελείαδες, Ægyptian Oracle at Thebæ. —Selli.—Origin of the Name Dodona.—Its Destruction.—Olympus.—Introduction of Celestial Actors into the Plots of the Poems,—Phœnician Mythology.—Mosaic History.—Epic and Tragic Fate.—Ægyptian Mythology, Danaus, Orpheus, Musæus, Melampus, &c.—Worship of Idols.—Dedication of Robes.—Worship of the Sun.—Oracles.—Mysteries.—Worship of the Serpent.—Sir E. L. Bulwer.—Temples and Treasure-Houses, ... 107

THE HOMERIC HADES.—Oceanus.—Diodorus Sic., Eustathius, Plato, &c.—Æthiopians.—Cimmerians, Cymry, Cimbri.—Claudian.—Mela, Pliny, Strabo.—Islands in the Atlantic.—Tzetzes, Avernus.—Servius.—Antipodes.—Land in the Atlantic known to the Ancients, . . . 124

CHAPTER XI.—HEROIC AGE, STATE OF SOCIETY.—Sir E. L. Bulwer.—Herodotus.—Patriarchal Society.—Nobility and lower Order, distinguished.—Citizens, Slaves, and Foreigners.—Penestæ and Heilots,—Emigrants, &c.—Hospitality.—Sanctuaries.—Three classes of Nobles.—Castes.—Sacerdotal Families, ... 129

GOVERNMENT.—Pelasgi.—Hellenes.—Monarchies.—Succession.—Oligarchy.—Plebeians.—Expiation of Crimes by Exile.—Democratic tendency of the Odyssey.—Phæacians.—Pelasgi.—Leleges.—Caucones.—Dryopes.—Carians.—Hellenes.—Early History.—Tradition.—First Prose Writers.—Cretan Constitution.—Kingdom of Argos.—Sicyon.—Corinth.—Southern Peninsula, ... 134

CHAPTER XII.—LANGUAGE OF HOMER.—Greek Alphabet.—Cadmus, Palamedes, &c.—Euclides.—Euripides.—Sophocles.—Coins of Thrace and Macedon.—Languages of the Ancient Latins, Etrurians, and Osci.—Language of Poetry and Prose.—Æolic, Doric, Ionic, Attic.—Loss of ϝ.—Inscriptions.—Æra of Pisistratus.—Heraclean Table.—Ruins of Peloponesus, Bœotia, and Phocis.—Silence of Homer about himself.—Advancement of Languages.—Differences between the Iliad and Odyssey.—Error of Thiersch and Buttmann.—Second Aorists.—Syllabic Quantity.—Effect of ϝ.—Insertion and omission of Consonants.—Duplication of Consonants, Liquids.—Language of the Gods.—Syllabic

PAGE.

Augment.—Obsolete Inflexions.—Declensions.—Old Latin Declensions.—Iotacism. — Etrurian Alphabet.—First Declension. — Paragogic φι. —Æolic Termination. — Second Declension.—Third Declension, use of ϝ in Declensions.—Heraclides on original forms of Participles.—Metrical Contractions and Elongations.—Pronouns, Epic Declensions of, Accentuation of, &c.—Article in Homer, Mr. P. Knight.—Verbs, Personal Terminations of.—Εἰμι and *sum*.—Imperative Mood.—Participles.—Aorists.—Forms of Perfect.—Optative Mood.—Subjunctive Mood.—Homeric Syntax.—Reduplication.—Augment.—Buttmann's Canon.—Verbs in σκω. — Obsolete Inflexions. — Contractions. — Contracted Verbs.—Verbs in μι.—Adverbs, ... 141

CHAPTER XIII.—THE DIGAMMA.—Bentley, Dawes, Knight, Heyne, Spitzner, &c.—Oriental Alphabets.—Dr. Marsh, Marius Victorinus.—Sigean Marbles.—Delian Inscriptions. —Greek φ, and Latin F.—Terentianus Maurus.—Dawes' Canons.—Initial ῥ.—Effect of ϝ on Quantity.—Emendations of Texts.—Etrurian Alphabet.—Thiersch.—Digammated Words.—Hiatus.— ϝ and W.—Breathings.—Tyrannion, Quinctilian, &c.—Æolic Dialect.—Digamma in later Poets. —In Mediis Vocibus, ... 173

CHAPTER XIV.—GLOSSARY, ... 188

CHAPTER XV.—DIALECTS.—Migrations. — Blending of Dialects.—Literature of the Ionic, Attic, &c.—How Pindar and Theocritus differ from Homer, and each other.—Ionic Greek, Augment.—Hippocrates and Herodotus.—Differences between Homer and Herodotus.—Antimachus, Cyclian, Gnomic, and other Poets.—Language of History, of Philosophy, &c.—Attic Dialect, ... 222

CHAPTER XVI.—VERSIFICATION OF HOMER.—Cæsuræ, Species of Dactylic Lines.—Synapheia.—Irrational Times.—Arsis, Thesis, Catalexis, and Anacrusis. — Ictus. — Aspirate.—Diphthongs.—Duplication of Consonants.—Accent.— Hiatus.—Elision, Theory of Particles, and of Pronouns.—Paragogic ν.—Crasis. — Aphæresis.—Apocope.—Synizesis.—Compounds, ... 229

ACCENTUATION OF THE ÆOLIC DIALECT, ... 248

NOTES, ... 253

MISCELLANEA HOMERICA,

&c. &c.

CHAPTER I.

CHRONOLOGY OF HOMER, AND HISTORY OF HIS POEMS.

As to the era at which Homer lived, we are perplexed by an uncertainty as difficult of removal as that which deranges the question of his birth-place. The authorities of moment vacilate between the eleventh, ninth, and eighth centuries before the Christian era. We meet one opinion which makes him a cotemporary with Lycurgus; which date, according to Eratosthenes, would fall on about the 280th year after the capture of Troy. The author of an absurd biography of Homer, once attributed to Herodotus, fixes his birth at 622 years before the European expedition of Xerxes, which would synchronize with 1112 B. C. Herodotus himself, in the second book of his history, cap. 53, places the era of Homer 400 years before his own time, that is, at 850 B. C. That he flourished about 907 B. C., 302 years after the third fall of Troy, is the statement of the Parian (Arundel) Marbles(1). Mr. Clinton (Fasti Hellen.) says, "If the hypothesis that Homer and Lycurgus were cotemporary, be correct, the earliest account of the age of Homer, sc. that of

Herodotus, who places him four centuries before his time, accords with the date assigned to Lycurgus: 400 years before the ἄκμη of Herodotus, will place the ἄκμη of Homer at 850, or 854, B. C. Apollodorus places him 100 years after the Ionic migration; this date, which may be understood of the birth of Homer, Apollodorus naturally adapts to his own epochs, viz., 1183 for the fall of Troy, and 1043 for the migration, which would place Homer at 943 B. C.; but, when the date of the migration is brought down to its more probable period, B. C. 988, and adapted to the reduced epoch, which we obtain from Callimachus; this date of Apollodorus, for the birth of Homer, will agree with the statement of Herodotus. If the date of Eratosthenes, or Aristotle, be assumed, Homer will be placed farther off than any possible era of Lycurgus." And again, "From the testimonies to the age of Homer, already given, we collect three principal opinions; of which the first supposed him to flourish about 785 B. C. The second, adopted by Aristotle, would place him about the time of the Ionic migration, and then his ἄκμη would extend from 170 to 200 years after the fall of Troy; the third, which is that of Apollodorus, makes him 100 years later, and, according to this, his birth will fall at 240, and his ἄκμη at from 270 to 300 years after the Trojan era; this computation coincides with Herodotus, who places him and Hesiod together at 400 years before his own time." Mr. Clinton prefers the date of Aristotle for Homer, and that of Herodotus for Hesiod, and arranges them thus:—Homer flourished at 962 to 927 B. C., and Hesiod 859 to 824. Homer himself acknowledges, (Il. β. 486,) that he has had no personal acquaintance with the facts, which form his subject, and that tradition alone has reached him. Bode

(Commentatio de Orph.) supposes him a native of Peloponnesus, and cotemporary with the Trojan war, and Gideon the Israelite; and this opinion he grounds upon the absence of any allusion, in the Iliad or Odyssey, to the great invasion of Peloponnesus, by the Dorians, which occurred about 1100 B. C., and eighty years after the capture of Troy, which is fixed by Eratosthenes and Apollodorus at 1184 B. C., together with the following series, sc. from the capture of Troy to the descent of the Heraclidæ, intervened 80 years; from that to the Ionic migration, 60; thence to Lycurgus, 159; and from him to the first Olympiad, (that of Choræbus,) 108: thus counting from the Trojan era to the first Olympiad, 407 years. Thiersch also supposes Homer to have been a resident in Peloponnesus, previously to the expulsion of the Heraclidæ, at a period not remote from the siege of Troy, and immediately subsequent to the return of the victorious Greeks: "For," he says, "had Homer existed later than the revolution which changed the face of the whole Grecian peninsula, he could not have omitted to make some allusion to it; he was yet unacquainted with the name Hellenes, as a common denomination of all the Greeks; calling them Achæi, Argei, Danai, &c. At the same time the greater number of traditional episodes inserted in his poems, are indigenous to Peloponnesus; it is this country which he honours with the nativity of some of his most accomplished heroes; while the legends of Asiatic origin are comparatively few." In confirmation of this may be also adduced Homer's silence respecting the Amphictyonic Council, republican governments, and the worship of idols, as a general system, and in regular temples. If he was born, as these authors will have it, about or a little after the siege, and if, therefore, he or his auditors

had known any of their elders who had been witnesses of, or actors in, the scenes recorded, could he have made any such assertion, as that the heroes of that time could lift with ease from the earth rocks, which would require the efforts of several of the then generation. On the other hand we find, in the Iliad, such particularity of detail in the arrangement of troops, the topography of encampments, &c., as naturally implies a fresh tradition, and recent reminiscences. The belief most prevalent to the end of the last century, assumed that he was an Asiatic Greek of Ionia, who flourished about the middle of the tenth century B. C., subsequently to the planting of the Ionic colonies from Attica. In such uncertainty concerning his age and country, it is not surprising that we know little of his fortunes; he must evidently have travelled extensively in Greece, Phœnicia, Egypt, and their adjacent islands, on the internal evidence of the critical geographical knowledge evinced in his works: no author is more exact in his topography, or local and national traditions. Strabo frequently leans upon his authority; and when recounting the litigation between Athens and Megara concerning the possession of Salamis, relates that the Athenians adduced in support of their claim, the 558th line of Il. β., where the Athenians and Salaminians are classed together, (the authenticity of which line has been elsewhere questioned, some authors having conjectured, that it was inserted for the occasion by Solon;) in answer to which the Megarians also adduced their quotation, reading, as follows, the same passage: Αἴας δ' ἐκ Σαλαμῖνος ἄγε νέας, ἔκ τε Πολίχνης, ἔκ τ' Αιγειρούσης, Νισαίης τε, Τριποδῶν τε. This proves, that in the age of Solon, Homer was habitually appealed to as a weighty and unerring authority on questions of history. Admitting

that he was blind, as Pausanias states, (l. 5, c. 33,) we cannot, however, grant that he was blind from his birth, or, in his delineations of many scenes, he could not have evinced so intimate an acquaintance with their details, (Tusc. l. 5, c. 39.) He has been represented, now a schoolmaster, and blind, now a mendicant, compelled to seek his livelihood, as a wandering minstrel, (Paus. l. 2, c. 33,) which is contrary to all transmitted to us of the ancient ἀοιδοὶ, who, if not the possessors of wealth and influence, were at least respected and welcome guests, alike at the homes of the populace, and the palaces of the great. It may be, with all probability, assumed, that Homer was of this class, such as he has represented in the characters of Phemius and Demodocus, (Od. θ. 254, sq.), and neither a mendicant, nor a schoolmaster. Of all these conjectures, we can determine the degree of credit which they deserve, only by a critical examination of the Iliad and Odyssey; the questions which refer to Homer, personally, being intimately connected with those relating to his compositions. We have been early instructed in veneration of Homer, and of the beautiful unity which pervades his works; the habits of our education, and the traditions of our classical literature, have accustomed us to see, in the Iliad and Odyssey, but two vast and regular poems, executed with a perfection of art, and in accordance with all the laws of epopœia. If, then, we come to be informed, that there exist strong reasons to doubt that *the one* Homer ever existed; that poems apparently so regular, and which have served as the model from which Aristotle has deduced his laws of poetry, did not primitively exist in the form in which we have them at present; that, far from having been projected with any unity of design, they were at first separate

songs ; we are startled at the assertion, so contrary to our previously imbibed ideas. The advocates of this opinion, (styled, *ab re*, χωριζόντες, of whom the earliest were MM. Hedelin and Perrault, followed by Wolf, and more zealously by Heyne, who carries the system so far as to deny the unity even of an individual book, asserting that Iliad ψ comprises the work of several hands; the audacity of which assumption is considered by Mr. Knight a parallel to that of attributing the uniformity of the creation to a fortuitous concurrence of atoms, affirm, not merely that the Iliad and Odyssey are not the work of the same author ; but even that each of these poems, considered separately, is a collection of fragmentary compositions, which had remained, a considerable time, distinct, and of which it was at length determined to make one. According to them, this era, separating barbarism and civilization, could not have been the date of a single composition, of so vast and complicated a design as a regular epic : they appeal to the testimony of several inconsistencies and contradictions ; sc. Pylæmenes, the leader of the Paphlagonians, is slain in Il. γ, and is alive in Il. ν : the account of the family of Neleus in the Iliad differs from that found in the Odyssey : indications, too, of an improvement in various mechanical arts appear in the latter poem : the elaborate workmanship on the shield of Achilles furnishes one of their strongest arguments, the particulars of which I shall elsewhere state more fully ; moreover, they say, every thing Homeric is spontaneous and natural, and exhibits no symptom of effort or premeditation ; all is the result of inspiration, not of labour, so long a work could not have been executed without the aid of writing, and all evidences tend to prove an ignorance of this art in Homer's time. It is decisive, that

in either poem no mention is made of the art of writing, notwithstanding the numerous occasions, where, had it been known, the poet must have mentioned it; but, neither he, nor Hesiod, anywhere make any allusion to writings, engravings, or coins. The passage, (Il. ζ. 168, sq.) relating to Bellerophon, so frequently appealed to, in favour of the contrary, in reality proves nothing else than his ignorance of the art; at least, that we are not to understand by writing, aught but the use of certain characters, not yet reduced to an alphabet. Their decision is the same on the passage where the Greek chieftains draw lots to determine Hector's competitor. The testimony of Josephus, on this subject, is in their favour; he says (against Apion, 1, 2,) "It was also late, and with difficulty, that they came to know the letters they now use; for those, who would advance their use of letters, to the greatest antiquity, pretend, that they learned them from the Phœnicians and Cadmus; yet is nobody able to demonstrate that they have any writing preserved from that time, neither in their temples, nor in any other public monuments. This appears, because the time when those lived, who went to the Trojan war, so many years afterward, is in great doubt, and great inquiry is made, whether the Greeks used their letters at that time." It may be objected to this, that the testimony of Josephus is too modern to be received on a subject of so high antiquity, the refutation of Apion, quoted above, having been written about A. D. 100; but, they will observe in reply, that he does not adduce it as an opinion of his own, but as a generally known and acknowledged fact. Plutarch, in his life of Lycurgus, (that of Homer, attributed to him, is unquestionably spurious, as Pausanias seems to be aware of its existence,) writes, that the legislator, in his travel

through Asia Minor, discovered there the Iliad and Odyssey, and, in the ardour of his admiration, transcribed, and brought them to Lacedæmon. Whatever there can be of truth in the statement of Plutarch comes to this, that Lycurgus was the first to make the poems of Homer known in European Greece. And this is the amount of the statement of Heraclides Ponticus, a historian of the third century B. C., adding, that he received them from the representatives of Creophylus. The employment of writing for particular purposes, cannot, at the utmost, be dated more remotely than eight centuries B. C., but at this period, its use must have been considerably circumscribed, considering the insufficiency of the materials, such as waxed linen, leaves of trees, laminæ of metal, and hides; and it is probable that they had not begun to write pieces of any length, before, about the middle of the sixth century B. C., after the introduction of papyrus from Egypt(2); the διφθέραι (skins of goats and sheep) rudely dressed being insufficient for the purpose, and disused from the time of Herodotus. No possibility can be assumed of two poems of such length having been engraved on laminæ of lead, which, to admit of depth and durability of engraving, must have been thick and heavy. These poems, then, were not written, but sung. Memory alone, at that time, preserved works of genius; as the traditions, alluded to above, perpetuated the recollection of historical events; hence the frequent invocation of the Muses, as the daughters of Memory, the sole repository of the past. Even a long time after Homer, song was the preserving and transmitting medium of all records, including laws, as the name νόμος itself implies (Aristotle, Probl. 9, 28.) On the other side of the question, the introduction of written characters altogether, or in part, is

variously attributed to Prometheus, Danaus, Cadmus, Palamedes, Hermes, Cecrops, Linus, and Musæus. A library was collected at Athens, by Pisistratus, containing all the Epic, Elegiac, Lyric, and Iambic compositions in existence, including, of course, the Iliad and Odyssey; at the same time, that a collection of the same nature was formed at Samos, by Polycrates. Poetry must, therefore, have been generally written, for a considerable time before this; the existence in writing of the poems of Archilochus, nearly 200 years before this era, is admitted even by Mr. Wolf. And it is, therefore, far from probable, that those of Homer existed, till this time, only in the memories of rhapsodists. In Homer, we find the ἀοιδοὶ a sort of living depository of the historic records, and mythic legends, of their time; they play a conspicuous character in the society of the Heroic Age: Agamemnon, at his departure for Asia, entrusts Clytæmnestra to the care and protection of one of this class. The Troubadours of antiquity, they roamed through the several towns of European and Asiatic Greece, which latter enjoyed a political calm, while the former was shaken by revolutions; of this tranquillity, together with riches, and civilization, the result was the formation of a school of poetry, whence issued vocal accompaniments for religious and political solemnities. The eulogia, which Homer bestows on the ἀοιδοὶ, on all occasions, tend to confirm the belief, that he was of their number, and has represented himself under the name of Phemius, or Demodocus, a wandering panegyrist of gods and heroes. The testimony of Ælian, on this subject, is positive. He says, "The ancients, at first, sung the poems of Homer in detached portions; such as the ἀριστεία of Diomed; that of Agamemnon; the embassy of Achilles; the funeral games,

&c. And, in the Odyssey, the escape from the Cyclops, the island of Calypso, &c." To the original poets succeeded the ῥαψῳδόι, or ἀρνῳδοὶ, who lived by committing to memory, and reciting, at places of public resort, standard compositions: these constituted a second era in the history of Homeric poetry; the earliest mention of their name is found in Herodotus, who was thirty years junior to Pindar, by whom they are called Homeridæ, (Nem. 2, 1.) Ὅθεν πὲρ καὶ Ὁμηρίδαι, Ῥαπτῶν ἐπέων τὰ πόλλ' ἀοιδοὶ, Ἄρχονται Δίος ἔκ προοιμίε. With reference to the name, the scholiast on Pindar says, that the descendants of Homer himself, who recited his poems, by hereditary right, exclusively appropriated this title, and are thus to be distinguished from the ῥαψῳδόι, who had no claim to the appellation. We are informed by Strabo, that the inhabitants of Chios endeavoured to substantiate their claim to the nativity of Homer, on the grouud of the existence of Homeridæ among them. Timæus, a sophist, and author of a glossary on Plato, describes them as synonymous with ῥαψῳδοί. Harpocration, the author of a dictionary of the Ten Attic Orators, when remarking the occurrence of this word in Isocrates, (towards the end of the panegyric on Helen,) describes them as a family of Chios, the descendants of the poet, and adds, that Seleucus suggested a different etymology of the word (sc. ὅμηρος, a hostage). Suidas has merely transcribed these two. Montbel, in his History of Homeric Poetry, derives the word from ὁμοῦ εἰρεῖν, on the authority of Hesychius, who thus explains it, ὅμου ἠρμόσθαι, και συμφωνεῖν: according to him then, those who sing in concert, in which sense, and applied to the Muses, it occurs in the θεογονία. According to the χωριζόντες, bearing the form of a patronymic, it gave rise to a belief in the existence of a Homer. The strongest and

clearest refutation of their doctrine is, that such of the ancients themselves as we have been able to form a literary acquaintance with, are believers in the existence of *one* Homer, the individual author of the two great epics. The great difference of character between the poems, the Iliad being the more dramatic, and the Odyssey the more narrative of the two, is attributed, as well as the other discrepancies, to the increased age of the poet, when engaged in the latter work, by Longinus, in his beautiful simile of the meridian sun, contrasted with the more softened and subdued splendor of the evening. These Homeridæ appear, on the whole, to have been a school, or sect, of a character similar to that of the Rüners of the North, the Druids of the Celts, the Bards of Germany, and Troubadours of Provence, who were, respectively, the appropriators of their national literature. As they spread through Greece, the most distinguished among them was Cynethus, a cotemporary of Æschylus: they occasionally took the liberty of adding and altering; and Pindar, in the passage above quoted, attributes to them the practice of preluding their epic chaunts with a hymn. There appears a distinction between the Homeridæ and ῥαψῳδοί in this particular, that the former recited nothing but their own compositions, whereas the latter were indiscriminate in their selections. This, subsequently, became a system of such notoriety, that musical contests were instituted at Sicyon, Orchomenos, Argi, and Athens. Herodotus relates of Cleisthenes, a king of Sicyon, that, while engaged in hostilities against the Argives, he interdicted these recitations, the poems which supplied the materials, containing the praises of the Argives. Isocrates, in a panegyric, attributes to the ancient Athenians the glory of having instituted a festival in which were re-

cited extracts from Homer. These rhapsodists, so necessary to society before the invention of writing, lost, on its discovery, their entire importance, and, as we find in Plato and Xenophon, became eventually objects of contempt; and early in the fourth century B. C., were held to be mere itinerary buffoons. It has been, upon several occasions, asserted that the Iliad and Odyssey did not appear in any regularity or continuity of form until the time of Socrates and Xenophon; but, in the diologues of Socrates (Plato), Euthydemus boasts of the possession of a copy of Homer. And in Xenophon's Banquet, Niceratus professes to repeat the Iliad and Odyssey from memory. Numerous testimonies concur in attributing to the era of Pisistratus the transcription and arrangement of Homer, the most ancient of which is that of Cicero, (de Oratore, 3, 34.) Plato, who quotes some lines of Homer, which are not to be found in the present editions, states, that Hipparchus ordained the periodical recitation of Homer at the Athenæa, or, (as they were styled after their establishment, on an improved scale, by Theseus,) Panathenæa. Previously to this, however, (according to Diog. Laert.), certain improvements had been effected by Solon, in the manner of recitation; and this measure naturally prepared the way for those of Pisistratus; to which Elian, in the passage above named, alludes. Of two scholiasts, on Dionysius of Thrace, who both corroborate these statements, one adds an order of Pisistratus, that an obolus should be paid for every line of Homer rescued from oblivion; and the second concludes his testimony with an anachronism, in making Zenodotus cotemporary with Pisistratus. The services of this monarch, in this particular, are testified by an inscription on his statue; he reigned at Athens at three several intervals, from 561 to 528 B. C.;

between these dates, therefore, must be fixed the time of the first transcription, in the present order, which, notwithstanding all the care bestowed on it, must have been deplorably imperfect, distorted, as it necessarily was, by ignorance of philological details, by national and individual prejudice, and other motives of a perverting tendency; but, after a brief interval, the earliest efforts of criticism were directed to the correction of their most glaring errors, in the arrangement and emendation of the text, which operations are expressed by the phrase διασκευαζ̃ειν. The frequent occurrence of the name διασκευασταί, in Villoison's edition of the Venetian Scholia, shews that there was in active occupation such a body of literati; and that the text of Homer had undergone extensive corrections and emendations, previously to the time of the Alexandrine διορθωταὶ. Of these, the principal were Zenodotus, whose emendations still appear in the Venetian School; and to whom is sometimes attributed the division of the two poems into twenty-four books, each designated by the letters of the alphabet; his ἀκμὴ is placed at about 250 B. C.: Aristarchus, who flourished about the same time, and gave the most strenuous opposition to the system styled πραγματικὴ, which, having been originated and supported by the Stoics of the day, consisted in explaining Homeric mythi as adumbrations of physical phenomena: Aristophanes, a native of Byzantium, the inventor of Greek accentuation, as designated by the marks in present use, about 200 B. C.: and Crates, who was the first to animate the Romans with the spirit of literary criticism. Before this time, there had been in existence, at Alexandria, several editions, or διορθώσεις, of Homer, of which there were two classes, the κατ' ἄνδρα, and the κατὰ πόλεις; supposed to be the terms of their classification in the library of Ptolemy Phila-

delphus; bearing also the names of those individuals, or communities, by whom they had been severally presented. Of the latter class, the most known were those copies which bore the names of Chios, Argi, Sinope, Cyprus, and Massilia; and of the former, that styled ἐκ τοῦ ναρθήκος, being the copy emended by Aristotle himself, and kept in Alexander's celebrated casket. The object to which the labours of the διορθωταὶ were principally directed, was the investigation of the correctness of these of the διασκευασταὶ, and accordingly, they erased unscrupulously whatever, in the copies left by them, appeared of questionable authenticity. The most zealous in this work of retrenchment was Aristarchus, who, together with the others above mentioned, were the most remarkable of Ptolemy's seventy-two grammarians. In addition to the Iliad and Odyssey, twenty-one other poems, together with the hymns, are attributed to Homer. 1. The Batrachomyomachia (the war of the frogs and mice), usually assigned to Pigres, brother to Artemisia, the widow of Mausolus, and queen of Halicarnassus. Mr. Knight conceives more probability in supposing it to be the work of an ancient Attic writer, both from its having been inscribed on δέλτοι, not δίφθεραι; and from containing the earliest mention of the crowing of the cock, as a matter of habitual occurrence: this bird, coming originally from India, was called by the Greeks περσίκος ὄρνις, and appears engraved on the coins of the Samothracians, and Sicilians of Himera, in the sixth century B. C. 2. The Ἀγών, sc. of Homer and Hesiod, generally presumed to be spurious. 3. The Ἀΐξ ἑπταπεκτός, which, by being written in Iambics, conclusively refutes its claims to a place in this catalogue. 4. Ἀραχνομαχία, 5. Γερανομαχία. 6. Ψαρομαχία. The several subjects of which

are indicated by their names. 7. Κέρκωπες. On the subject of a species of cicadæ. 8. The Margites, who πόλλ' ἠπίστατο ἔργα, κακῶς δ' ἠπίστατο πάντα; the first satyric poem, which constituted the model of the old comedy, as in the Iliad and Odyssey was contained the germ of Greek tragedy, and is quoted and eulogised by Aristotle, Plato, and Callimachus. 9. Επιθαλάμια. 10. Επικίκλιδες, i. e., "quorum præmia turdi essent." 11. Ἀμαζονία. 12. Γνώμαι. Suspected of having proceeded from the Pseudo-Herodotus. 13. Ἐιρεσιώνη. 14. Οἰχαλίας ἅλωσις. Supposed to have been composed by a comparatively recent poet named Creophylus. 15 and 16. Θήβαϊς and Επίγονοι. On the subject of the two Theban wars, the first opening with the words Ἄργος ἄειδε, Θεὰ; and the second with Νῦν αὖτ', ὁπλοτέρων ἄνδρων, ἀρχωμέθα, Μοῦσαι. Suspected by Herodotus. 17. Κύπρια Ἔπη. A Cyclian Epic in ten books, comprising from the marriage of Peleus and Thetis to the first scenes of the Iliad(3). 18. Ἴλιας ἐλάσσων. Another of the same character, attributed to Lesches, a Lesbian, containing from the death of Achilles to the capture of Troy; from this poem Quintus Smyrnæus has borrowed. 19. Νόστοι. 20. Κύκλος. A series of fables, in chronological order, from the Mythus of Cœlus and Terra to the fall of Troy. 21. Φωκαΐς, or, perhaps, more properly Φαιᾶκις, a name probably applied to Z, H, and Θ of the Odyssey; the former name would imply an anachronism; Phocæa having been founded by exiles from Phocis, under the command of two Athenians, Philogenes and Damon, at the time of the general migration to the coast of Asia, and admitted into the Ionic confederacy, on receiving from Teos and Erythræ, kings of the family of Codrus. The Ionic Migration, the era of which, according to the chronology of Eratosthenes and Apollo-

dorus, confirmed by Philochorus and Aristarchus, is fixed at 140 years after the Trojan era, originated, according to Pausanias, in a quarrel between Medon and Nileus, the elder sons of Codrus, for his crown: on the adjudication of the object of this dispute by the Pythia to Medon, Nileus declared his intention of not continuing a subject of his brother, who was lame in one foot; and, accordingly, accompanied by Androcles and other brothers, took the command of the emigrants to Asia, consisting of Attic and Ægialean Ionians, Bœotians from Thebes, Minyæ from Orchomenos, Pylians, Locrians, Abantes, Molossi, Dryopes, and Arcadian Pelasgi, leaving their native countries, where, from the descent of the Northerns, the population had overflowed: these, on their arrival, partly subduing and partly incorporating with the native Lelegæ and Carians, at length founded twelve cities, of which the residence of Nileus and Androclus, Miletus and Ephesus, were the principal. The hymns, which are also enumerated, are conjectured to be a specimen of the preludes alluded to above. This species of composition, under the name of ὕμνοι or τελεταί, forms the first of three classes into which the Ante-Attic poetry of Greece is divided; its writers, who all preceded Homer, were Olen, a Lycian, to whom is attributed a hymn to Eileithyia: Linus, of which name three are recorded, sc. a son of Psamathe and Apollo, whose era is placed ten generations before the Trojan war; a son of Uraina; and a son of Calliope and Apollo, the preceptor of Achilles: the first and third of these are by some considered identical. Apollodorus calls Linus the brother of Orpheus, with whom Musæus, who also belongs to this class, was cotemporary: of these three no works remain; those usually attributed to them being all spurious, as the Hero and Leander, which is

the composition of a much more recent Musæus. Pamphos was likewise a writer of hymns. Olympus was cotemporary with Orpheus, whose era is about the fourteenth century B. C. This poet is to be distinguished from the Olympus who appeared about fifty years after the first Olympiad. A second Orpheus also flourished in the age of the Pisistratidæ, one of the διασκευασταὶ, in which occupation Simonides and Anacreon also took a part. The second class, called the Epic Cycle, the limits of which were defined by the Alexandrine grammarians, comprised a series, such as were consecutive, of the poems having for their subjects the exploits of Hercules and Theseus; the Trojan and Theban wars; the fortunes of the Grecian chiefs, after the Trojan war (νόστοι); with the histories of Ulysses and Telegonus, that is, the Odyssey, and its sequel the Telegonia. Of this series twenty-nine poems are enumerated. The third class consisted of the poems of Hesiod, with the epics not admitted into the cycle. Of the post-Homeric poets, those nearest to him, according to Mr. Clinton, are Hesiod, who flourished from 859 to 824 B. C.; Arctinus, 775 to 740; Cinæthus, 765; Eumelus, 761; Antimachus, 753; followed by Cercops, Asius of Samos, and Creophylus.

CHAPTER II.

MR. BRYANT'S HYPOTHESIS.

Mr. Bryant's hypothesis, in right of its bolder scepticism, and more intricate ingenuity, would seem to merit the precedence of that of the χωριζόντες, to

which I have above made but a superficial allusion. Finding himself, then, at the beginning of the Trojan war, he says, "Every step we take is on fairy ground," and sets out with this declaration of his Homeric creed: "I do not believe that Helena of Sparta was ever carried away by Paris, and consequently that no such war ever took place as we find described by the poet, and that Troy in Phrygia was never besieged. Indeed, I am confident, it never existed." In support of these assertions, he adduces the following arguments, viz.: that Varro does not hold to be authentic any records preceding the first Olympiad, whom Thucydides, as far as his national prejudices would allow, supports by the confession that "Οὔδέν προ τῶν Τρωϊκων, δι' ἀσθένειαν καὶ ἀμιξίαν αλληλῶν, ἐπράξαν ἀθρόοι." Next to this, Helen was a full-grown woman in the time of Theseus, to whom she bore a daughter named Iphis, and was rescued by her brothers, who, to make such an attempt, must have been adults; and this precludes the belief of her being but seven years old, as some authors have affirmed: the same brothers were of the crew of the Argo, and this expedition was undertaken seventy-nine years before the out-breaking of the Trojan war; according to this chronology, she must have been about 104 years old at the close of the siege, (see Il. ω. 765,) and ten years older when Telemachus saw her as beautiful as Diana; besides, many of the Grecian chiefs, Idomeneus, Ulysses, Menestheus, and Agamemnon, must have been about the same age. After this, he objects the improbability of the abduction of Menelaus' wife being considered by the other chiefs an adequate provocation; added to the difficulty and delay of communication, as the Greeks did not, in that age, venture far to sea; and, according to Herodotus, thought it a long and perilous

voyage to Delos. (See Herod. Urania, 133.) The number of ships collected on this occasion amounted, according to Homer, to 1186; whereas six or seven centuries after, in an important political struggle, they made up but 271 to meet the Persians at Artimisium, and at Salamis 390. At Marathon, the number of troops was but 10,000; whereas the levy at Aulis reached ten times that number; and the improbability of their having acted on so large a scale in concert, and for such a cause, is evinced by the desertion of Leonidas at Thermopylæ. On the abduction of Helen by Theseus, her brothers *alone* rose to the rescue. We learn, that till the Peloponnesian war, the Greeks waged their wars, on the same system as that adopted by the Romans, previously to the siege of Veii, campaigning during the summer only. Considering the great inferiority of the Trojans, admitted in the following passages of the Iliad, β. 121, ε. 788, θ. 55, 130, ι. 352, and π. 698, it is, according to Mr. B., next to impossible, that the town could have remained so long untaken; or that, while the general body of the army continued inactive before Troy, detachments should have been sent to effect the capture of subordinate towns in the neighbourhood; it would be a natural apprehension too, that their ships could not last; and indeed, symptoms of incipient decay are acknowledged by the poet himself, (Il. β. 135,) and yet Menelaus uses his ships for eight years after.

Homer, when recording the construction of a foss and wall, of which Aristotle says ὁ πλάσας, ποιητὴς ἠφάνισεν, naturally anticipates an inquiry concerning its disappearance, and accordingly (μ. 16) takes his precaution in the shape of a design on the part of Neptune and Apollo; and the means resorted to by them are, a confluence of all the Idæan rivers to the site of

the wall; but unfortunately the Granicus and the Œsepus ran into the Propontis about sixty miles distant, and the Rhesus was near the mouth of the Bosphorus, in Bithynian Thrace, and though it rose in Ida, yet its source was at the more distant side, and in this inundation, all the intervening towns must have been ruined.

Now, as to the existence of Troy itself, no vestiges of the town or ruins could be found by Julius Cæsar, according to Lucan, nor could Demetrius Scepsius or Strabo discover any traces. Alexander of Macedon would have rebuilt it, could he but discover where; and the town which he did repair and enlarge, must have been far from the site of Homer's Troy; of course, it was but prudent policy in the inhabitants to encourage the belief that they were identical. If the city had ever existed, ruins must have been visible, being vestiges which do not hastily disappear, comparing the length of time during which the ruins of Pæstum, Palmyra, and Nicopolis have shewn their places and proved their magnificence. Strabo mentions an ἐρινεός, but as that tree could not have lasted for eleven centuries, it must have been another; and the agreement of other features in the scenery with Homer's description, proves nothing, as having made that plain the scene of his epic, he may as easily delineate the scenery which he found, as by substituting any other, altogether outrage probability. Strabo's account of the Callicolone would have it at the eastern side of the city, whereas Homer has placed it on the western: the relative positions too of this ἐρινεός, and the tomb of Ilus, as defined by Homer, are inverted by Strabo. (See Il. λ. 166.)

Mr. B. notices the fact of the names Ilium and Ilienses subsequently found existing in the district, but not Troja nor Trojani; in fine, he advances the con-

jecture that Homer was an Egyptian, who first promulgated to the Greeks the knowledge of the existence of the Muses as deities; while they were in reality but priestesses in the Egyptian temples, corresponding in number, which is rendered probable by the epithet μουσηγετής applied to Osiris. On the festival alluded to in the text, Il. α. 423, sq., he remarks, that according to Diodorus Siculus, it was customary with the Egyptians to carry the statue of Serapis across the Nile (ὠκεανὸς) for twelve days, after which it was brought back. He also observes, that the title ποιμένες λάων, so universally applied to Homer's heroes, is originally Egyptian; and that the absence of the mention of the use of fish as an eatable, is in accordance with the abhorrence in which that aliment was held by the Egyptians and Syrians; also that the poet's praise of the Athenians, whose name he couples with that of Erectheus, is attributable to the Egyptian origin of that monarch and his followers, as well as of Cecrops; and that Clemens Alexandrinus alludes to a statement made by some preceding authors to the effect that Homer was an Egyptian. Mr. B. quotes more than a single authority, to prove that our poet received the materials of both his epics from Phanites, an Egyptian scribe, the writer of the same having been a priestess of Memphis, by name Phantasia, which name, though apparently Greek, is really Egyptian, derived from the word "hant," or "hont," (signifying "a priest,") which in Greek became "phant," and is accordingly a corruption of phant-Isis (i. e. the priestess of Isis). A formation similar to that of the words, Hierophantus, Diophantus, Iophantus, &c.; or, according to other accounts, that he obtained part of his history from Daphne, a lady of Thebes, of which he was himself, according to the same accounts, a native. Of this

opinion appears to be the writer of his epitaph, which runs as follows:—Ἔνθαδε θεῖος Ὁμήρος, ὃς Ἑλλάδα πᾶσαν ἄεισε, Θήβης ἐκγεγάως τῆς ἑκατονταπύλου.

It appears too that Strabo found a Troy in Egypt, a few miles below Memphis, built by the Trojans who came with Menelaus, (compare Od. δ. 355,) and that Diodorus Siculus speaks of the quarries of the Trojan Mountain, which supplied material for the building of the pyramids and of Troja Ægyptia. Now Mr. B. says, that if we admit the probability of the conjecture that Troy was in Egypt, we shall then see that the introduction of Memnon, the Ethiopian, is reasonable; this Troy being the inlet to Egypt on the East, and therefore a post, the defence of which was worth the exertion and interference of a prince of Upper Egypt; it being more probable that the Ethiopians of that region had assisted in the defence of Troy, than they who dwelt either on the Tigris, in India, or Arabia; none of whom could, by any possibility, have come to the *Phrygian* Troy. There remain still three other arguments of the same tendency with the foregoing, the first of which is, the great diversity of accounts of the war, and the heroes concerned, found in the several writers on the subject, some of whom preceded Homer, whom Mr. B. seems inclined to place about the eighteenth Olympiad, such being the chronology of Euphorion; of these authors were Sisyphus Cöus, and Syagrius, with a lady named Helena, which several accounts of the war, and its conductors, were said to have been introduced by Melampus, and Cadmus, which latter, it would appear, came from Egyptian Thebes, not from Phœnicia. A few specimens of the inconsistency of these statements with those of Homer will suffice: sc. according to Eusebius, Helen was removed, not by Paris, but by Menestheus Ilieus;

and Ptolemy Hephæstion writes, that the commander of the European forces was not Agamemnon, but Protesilaus: Achilles the son of Peleus, and Achilles the son of Thetis, are two different individuals: Achilles was neither the son of Peleus nor Thetis, but of Philomela, daughter of Actor, according to Deïmachus: Achilles was not slain by Paris, but by Penthesilea; and Memnon was never at Troy, and was, consequently, never slain by Achilles: Æneas never left Asia, and the town Scepsis, near Ida, was founded by Ascanius and Astyanax: the history of Polydorus, by Homer, differs from that found in Euripides and Virgil. The second argument is, Homer gives Greek names to the heroes and deities of the Phrygians, who, from the most remote antiquity, in which they did not consider themselves inferior even to the Egyptians, were most definitely distinct from the Greeks, and whose chief deities were Attis and Cybele, not Apollo and Minerva. He also gives his heroes of both parties names derived from the appellations and attributes of deities, an instance of which occurs in the name of Agamemnon, which was the Lacedæmonian title of Ζεὺς, and which Mr. B. deems a derivative from ἀγὸς, and the Egyptian name Memnon: in conjunction with the name of this prince, occurs the epithet πολύχρυσος, applied to Mycene, which it did not deserve, being inferior in wealth and antiquity to Argi and Lacedæmon: with respect to these heroes, it is impossible that they could, to the number of fifty-five, have escaped all the dangers of the campaign for nine years, or that they could, either the vanquished or victors, have been the founders of new settlements, as Æneas in Italy, or Ulysses in Spain, among the Turditani. The third argument is, that some philosophers, particularly Aristotle and Zeno, have interpreted both the

entire Iliad, and its episodes, as so many allegories of physical and moral phenomena; agreeably to which doctrine, the scholiast on Il. γ. 74, says, κατὰ δε τὸν φυσίκον λόγον, Ἀπόλλων, Ἥλιος ὢν, αναπίνει τα ὕγρα στοιχεῖα; Ἀθήνη ἐστι φρονήσις, Ἄρης δε ἀφρόσυνη; Ἥφαίστος το πῦρ, Ξανθός δε το ὕγρον.

Of Homer himself, Mr. Bryant's opinion is, that he was one of a family originally Ithacan, but removed to Egypt by pirates, or v. v. This transportation Mr. B. suspects to be numerous and extensive, and to have taken place at a date anterior to the planting of a Greek colony at Naucratis, in the reign of Psammeticus. This hypothesis is based upon the testimony of the Pseudo-Herodotus, or rather an appendix to his biography, by another hand, which contains the information, that Homer was the grandson of Melanopus, a foreign emigrant, who settled at the Æolic city of Cuma, in Asia, and whose daughter Critheis gave birth, on the banks of the Meles, which flowed by Smyrna, to the poet, thence originally called Melesigenes: this name, Melanopus, Mr. B. would either interpret literally to signify "one of dark complexion," or take to be a corruption of Melampus, an Egyptian proper name: he would also prefer *Melasigenes* to *Melesigenes*, thus deriving the name from μέλας, the Greek name of the Nile, called in Latin *Melo*(4). Mr. B., however, in support of his own hypothesis, observes, that from the facts of the poet never having mentioned Smyrna, nor the Meles, and of his evincing a more intimate acquaintance with Grecian scenery and geography than with Asiatic, he must have been an European Greek, and, if so, an Ithacan; and did, most probably, represent his own character and fortunes, under the name and in the history of Ulysses. The rest of the biography alluded to above, he rejects as impossibilities,

sc. that Mentes, a trader and master of a ship, having arrived at Smyrna, persuaded the young poet, whose curiosity and love of adventure he wished to gratify, to accompany him on his voyage, in the course of which they visited Etruria and Spain; and eventually put into Ithaca, where Homer, suffering from an affection of the eyes, was compelled to sojourn with Mentor; and where he eventually lost his sight, which having subsequently recovered, he removed to Colophon, where he composed the Iliad and Odyssey. Mr. B. thinks it more probable that they were composed at Ithaca, from the many allusions to Ithaca, and the neighbouring islands, contained in the Odyssey: and at the same time, that the name Mentor is Egyptian, derived from "Men-tor," the tower of Menes; he also admits the probability of the poet's having travelled very extensively by sea, from his acquaintance with its phenomena, &c., evinced by the texts, Il. ρ. 263, sq., Il. τ. 375, Od. ε. 313, 390, and 51.

CHAPTER III.

REFUTATION OF MR. BRYANT'S HYPOTHESIS.

In the investigation of the arguments adduced by Mr. Bryant, it will easily be discovered that they are characterized rather by ingenuity than truth, when there is found, as is possible, in the epics of Homer, as much of historic truth, as is perhaps interwoven in the plot and composition of any other epic submitted to an equal strictness of examination. It will be readily conceded, that the introduction of allegory into the

construction of a poem, even to a considerable extent, does not usually furnish any argument, to subvert the belief of its foundation on fact, and that such a basis, for su ch a sructure, is all that can reasonably be required. "That Helena of Sparta was ever carried away by Paris," may not be more true, than that Europa of Tyre was ever carried away by Jupiter in the shape of a bull; but, it may be nevertheless true, that Europa of Tyre was the most valuable and most considered acquisition of a party of pirates, from the European side of the Ægean, in one of their most successful descents upon the Asiatic coast; in retaliation for which, the Asiatic pirates, in their turn, appropriated the most distinguished of the Greek princesses, together with a considerable quantity of other valuable property, which is repeatedly mentioned in Homer, whenever the full extent of the aggression is intended to be expressed. (Il. γ. 70, &c.) Thus, the expedition for the recovery of Helen will be redeemed from the imputation of being a mere exploit of extravagant and romantic knight-errantry, and will come to be looked upon as an attempt to repel and resent a national insult; as a contest in which the pride and patriotism of every Grecian chief would urge him to interfere; on which were brought to bear the same feelings which urged the Argonauts to the recovery of the golden fleece(5). It was a motive far more powerful than the personal influence of Pelias in the one case, or Menelaus in the other, which prompted to the undertaking these several enterprises. His next objection, connected with this part of the subject, is the impossibility of an intercourse between places so remote, sufficient to produce so extensive a participation in such a design; and yet he expresses his astonishment, both at the length of the preparation, and the absence of that

communication (which he still deems impossible) between the army before Troy and their friends in Greece, and which communication, we learn from the Iliad, (π. 13.) was actually maintained: he quotes on this subject a confession from Thucydides, that the Greeks never acted in concert before the Trojan war, which is the very last quotation that he could prudently have adduced: the obvious inference from such a confession being, that they *did*, on that occasion, act in concert. It will appear that so far from the Greeks of that age entertaining any apprehension of danger, or difficulty, attending voyages of reasonable distance, that the Ægean was constantly infested by pirates, ψυχὰς παρθέμενοι, κακὸν ἀλλοδαποῖσι φέροντες, (Od. γ. 74.) It must, of course, be granted, that they were grossly ignorant of navigation, and other nautical science; but the general belief in the Argonautic expedition, and the accounts which we find of voyages undertaken to Italy, Sicily, and even Spain, (see the statements of the Pseudo-Herodotus, quoted by Mr. B. when speaking of Mentes, and the plantation of a Phœnician colony at Tartessus (Gades,) in the last-mentioned country, previously to the foundation of any of their African settlements,) shew that such an objection, to the practicability of the expedition in question, is hypercritical. His next argument is deduced from the fact, that the number of troops and ships collected on this occasion exceeded the levies and armaments prepared for the reception of the Persians, six or seven centuries after: as to the number of troops, I would answer, by requesting him to account for the Cimbri and Teutones having opposed Marius with a levy of 300,000 men, when it would be impossible to draw together, under arms, any thing like a proportionate army from the same part of modern Europe, with all the advantages, or (in this

case) disadvantages of civilization: the accumulation of years is not generally expected to produce a corresponding accession in the numbers or physical power of the inhabitants of a country. With respect to the ships, a falling off in their numbers is to be expected, proportioned to that in the number of men; and it will be also admitted, that an increase in the size of the vessels will very naturally account, independently of the other cause, for this diminution. We know that biremes were first built and employed by the Erythræans, about 300 years after the fall of Troy, and, together with triremes, subsequently constructed by the Corinthians, and receiving occasional improvements and modifications even to the τεσσερακοντέρης of Demetrius, continued in use for about 900 years from that date, sc. to the battle of Actium, after which they were disused. Thucydides definitely asserts, that even the Athenians, before the time of Themistocles, used no decked galleys; those spoken of by Homer must, for these reasons, in addition to the evidence deducible from the Odyssey (μ. 100), have been monocrota, i. e. impelled by a single tier, on the gunwale, and undecked, almost mere σχεδία, of a structure scarcely, if at all, more complicated than that of the boats used by the Ukraine Tartars, of which, in a few days, they usually construct large quantities; and the repair of those of Menelaus, or probably the construction of new vessels, was not impossible. He observes too, that the Greeks never campaigned during the winter, until the war of Deceleia; but, that winter campaigns were not resorted to anywhere, until required by circumstances, is no argument against the truth of that innovation having taken place when it was deemed necessary. The tents of the Greeks before Troy, such as we find them described in Il. ω. 449, sq. appear not unsuited to a winter

residence. Mr. B., when representing the improbability, for chronological reasons, of the same Helen having been the prize of Theseus and Paris, states that the distance in time between the Argonautic and Trojan expeditions was seventy-nine years; whereas, I find, that according to the computation of Mr. Clinton, who does not decide hastily, but thirty-one years intervened; and from the age of Helen, and her brothers, which, at the time of the former expedition, is fixed by Mr. B. at twenty-five years, may be reasonably deducted eight or ten; and these subtractions will place Helen, at the time of her second abduction, within that age to which many ladies, even in the days of modern degeneracy, retain their attractions. The next alleged improbability is, that of the city itself having either remained unmolested for nearly ten years, while the neighbouring towns suffered the severity of the war, or, if assaulted, having withstood the efforts of the assailants during that time; the former of which cases, if it be the real one, confirms what has been advanced above respecting the nature of the expedition; if the latter, why should the historic truth of this siege admit of doubt rather than that of Veii, Numantia, Saragossa, and the other adducible instances of protracted sieges? besides, an inferiority of numbers, to a certain degree, on the part of the defenders, is naturally calculated to produce an effect, the reverse of that which Mr. B. would seem to anticipate.

To deny the reality of the war at Troy, on the ground that the poet does not, adequately and with matter-of-fact precision, account for the disappearance of the Grecian rampart and foss, is as unreasonable as to refuse credence to the account of the pestilence in Il. α. because the agent is Apollo, and the means, his

characteristic weapons: the allegory, in both cases, it is almost superfluous to explain: the demolition of the rampart by an influx of the sea, being adumbrated in the one case; and the malaria produced by the action of the sun's rays on the marshes of the Trojan plain, represented in the other. The employment of the Idæan rivers for this purpose, in the service of a deity, is as much within the limits of poetic probability as the workmanship of Achilles' shield by Vulcan: we would not be justified in denying the occurrence of a single combat between Achilles and Æneas, because the latter hero is removed by a deity through the air; and to deny the existence of the city itself, because no vestiges remain, and because geographers cannot determine with accuracy its position, is to deny to the speed of time, its undermining and wasting efficacy; to refuse to decay the power to blight, and to efface the most beautiful as well as the most durable creations of human grandeur and human ingenuity. It is true that the hand of time has been known to fall lightly where that of man, in vengeance or hate, has left undone the work of sated animosity; but this leniency is not to be everywhere looked for, and when a long night of unillumined barbarism has rolled away, the dawn of literature and civilization finds, that the flight of ages, if silent, has not been ineffectual. What the tendency can be of the objection that the names Ilium and Ilienses, not Troja and Trojani, were found subsequently existing in the district, is difficult to discover; as neither pair of names, being Latin, could have been used there before a very recent date. And, if the names Ἴλιον and Τροίη are signified, Homer uses them both, the former indeed more frequently, and applied to the city alone; the latter signifying both city and district.

Now, as to Homer being of Egyptian origin, we find Mr. B. proving the greater likelihood of Homer's residence in Ithaca than in Asia, by the comparative paucity of his allusions to Asiatic history and scenery. The same argument, differently directed, will successfully defeat his claims to any other than a Grecian nativity, his allusions to Egyptian history and manners being barely as many as may be expected from any native of Greece, whither had been imported, with Erectheus, Cecrops, and Danaus, many of the manners, festivals, and legends of Egypt; which were perpetuated in the Eleusinian Mysteries, a transcript of the search of Isis, and in the legendary Styx and its ferryman; the cæmetery at Memphis, the only access to which was afforded by the river, and a boat of papyrus, (Virgil's Sutilis Cymba) being the foundation, on which was based this superstition. The festival alluded to in Il. *α*. 423, sq. is also the type of an Egyptian ceremony; the Homeric Oceanus need not, however, be understood as a name of the Nile, if we define it, with Plato, to be a large river flowing round the earth. The epitaph quoted by Mr. B. must be of very recent date, the Greek not being classic, and the name of Thebes being written in the singular number, while Homer uses the plural, (Il. *ι*. 381.) (6.) Respecting the Egyptian Troy, we learn from Od. *δ*. 355, that Menelaus arrived only at the island Pharos, where he consulted Proteus; and, if the Troy spoken of had been built by his followers (captives they must have been, else they would have called it by a different name,) it could not have been the city which was besieged. At Od. *δ*. 368, we find fish used as an article of food; as also at Od. *μ*. 330, sq.: the abstinence from fish, which, according to Eustathius, was only *ὡς τὰ πολλὰ*,

is by him attributed merely to the idea, that the occupation of fishing was beneath the heroic character; his words are, *ὄν θέμις ἁλιεύειν τοὺς ἥρωας*; but, even admitting the remark to be correct, it could prove nothing; for Herodotus (Euterpe. 92) definitely states, that fish constituted the ordinary food of considerable numbers of the Egyptians, particularly such as were dwelling on the banks of the river: the Syrians alone being the *ἀπίχθυες*. It would be interesting to inquire, how much of Homer, either plot or episode, could, with any possibility, have flowed from an Egyptian source. The characters, the names, the manners, the scenery, the traditions and legends, except those of a theological nature, which are principally Phœnician, are all obviously and palpably Greek; the only borrowed ingredient, then, must have been the mere framework, the plot; which, from its simplicity, the skill of the poet being naturally more prominent in the filling up, need not, if it were not drawn from history, have exceeded any imagination of ordinary fertility to invent. If Homer and his narrative had both been of Egyptian origin, no plausible reason can be advanced for his not having gratified his national vanity, by representing his drama, with the scenery in which it had been first acted. We read, that on the introduction of the use of papyrus into Greece, it was discovered, with surprise, that down to that time the Egyptians had no records of a higher literary character than mere rituals; poetry was out of the question, as the intonation of their language was as remote from rhythmical harmony, as earth from heaven, (Knight's Prolegomena.) The objection that Homer gives Greek names to the two hostile nations, will operate as strongly against the Egyptian theory, as against the Phrygian, that is, if it have any influence

at all, as the Greeks usually changed foreign names, in their terminations at least, into the soft sounds of their own language, as we find to be the case in the names of the kings of Persia; Darwesh is smoothed into Darius; Chosroes into Cyrus; and Giamscheed altogether changed into Achæmenes; and foreign deities were, naturally called by the names of such as corresponded, of their own; thus, the Astarte of the Phœnicians was the Luna of the Latins, the Teutat and Beil of the Celts, were the Latin Mercury and Apollo, &c. Again, if Troy was in Egypt, who were the assailants? If Greeks, and if they feared to cross the Ægean to Phrygia, it is not likely that they could have had the hardihood, to risk a voyage to Egypt: this would be far more improbable, than that the Ethiopians should have come to Troy. If I may hazard a conjecture on the subject of the Ethiopians, I would venture, what I conceive to be a rational solution of the fable of Tithonus and Aurora; thus, Tithonus is the son of the king of Troy; his brother Priam is the heir to the crown; he, accordingly, collects as many as a love of novelty and adventure could induce to follow his fortunes, (a practice not uncommon in this age,) and plants a colony, the distance of which eastward gave rise to the legend of his amour with Aurora. These settlers, as was customary, either unopposed, or by compulsion, incorporate with the natives, and the whole race are called by a name, which, like almost all names of antiquity, formed adjectively, literally signifies "of dark complexion." And Memnon, the son of this Tithonus and a foreign mother, appears, with the strength of the new colony, to relieve the distress of the mother-city. As to Mycenæ, we read in our Grecian histories that it was the earliest capital of Argolis, and that its maritime situation, its harbour

Nauplia, and consequent commercial importance, decided the superiority in favour of Argi, by which having been eventually superseded, Mycenæ was at last destroyed by the Argives, B. C. 568. Of the πραγματίκη, the absurdity and elaborate trifling are unworthy of a serious refutation; one remarkable instance, however, of its extreme nonsense, may not be uninteresting: sc. The entire narrative of the war at Troy is merely an ethical mythus: Helena (fr. ἑλεῖν, νοῦν) is the personification of mental beauty and moral excellence: the Trojans are the unrefined, animal, and unintellectual portion of society, from whom the Greeks, who are their moral opposites, rescue and appropriate the Helena. The formation of the names given by Homer to his heroes, constitutes a question obviously distinct from that of the historic truth of the narrative: the generality of Greek names, as has been already observed, being formed adjectively, and expressive of some quality or action of the possessor; confirmative of this, was the practice of changing the names of many celebrated Greeks, on their arriving at that age, when the development of their respective qualities became prominent, as in the cases of Stesichorus, Bellerophon, &c.

Mr. B. conceives another improbability, sc. that any, either of the victors or vanquished, could have become the founders of new settlements, and this objection is equally unconnected, as the preceding, with the subject to which its application was intended; as Homer tells us, *totidem verbis*, that the descendants of Æneas, in the third generation, were kings of Ilium in his time. Il. ν. 306-7, νῦν δὲ βίη. κ. τ. λ. which is the latest historic allusion in Homer. To his own remarks on this part of the subject, Mr. B. suggests a very satisfactory answer, when he says, "Homer borrows

the titles and secondary appellations of the gods, these he confers on his heroes, and when persons afterwards found these names and titles, or names similar to these, in remote places where they traded, or made their abode, they imagined that the poet's heroes had settled there." It appears injudicious in Mr. B. to support himself on the authority of the Appendicist of the Pseudo-Herodotus, after having accused the same of being absurdly wrong in a matter of chronology, in fixing the era of Homer, subsequently to the period when Lesbos began to be the mother of cities; when the capture of a city of Lesbos is mentioned in the Iliad, ι. 271. The remaining observations of Mr. B. being unconnected with the subject of the controversy, it is unnecessary to allude to, save only as far as they, or the refutation of them, may form a vehicle of information. The principal of those which seemed based on error, is the observation, that Homer, from the majority of his allusions to Ithaca, and the adjacent islands the Echinades, must, if not an Ithacan, have at least written there; but the fact is, that Homer's geographical allusions are those only which are incidental to the action of each particular poem; as in the Iliad we find the scenery of the Asiatic coast, the Ægean, and its islands, so to the Odyssey, the scene of which lies farther west, belong delineations of the physical features of the Ionian, and its islands. This difference, which has been elsewhere observed, gave rise to the partial belief of each poem having had its own separate author, that of the Iliad being a native of North-Eastern Greece; and of the Odyssey, a South-Western. The difficulty intruded into the exposition of the phrase "broad Hellespont," appears to me to have been always a "nodus in scirpo," as the words explain themselves. The Hellespont, on account of its current, was naturally considered by the Greeks

to be a river, and as such remarkable for its breadth; in which opinion, as opposed to the common theory, I find myself supported by the position of the tombs of Achilles and Ajax, which are situated at the mouth of the Hellespont, and, in fact, on it. The words, πλατὺς Ἑλλήσποντος, may also probably be understood to signify, "the broad part of the Hellespont;" for this interpretation there exists an analogy in Latin, an instance of which will be found in "ferox atas," (Hor. Od. 2, 5, 10.) This remark, though properly forming a part of the "Salebræ interpretationum," I suffer to remain here, in company with other corrections of Mr. Bryant's errors.

CHAPTER IV.

CONTROVERSY OF THE ΧΩΡΙΖΟΝΤΕΣ.

The question relating to the shield of Achilles described in Il. σ, is, from its importance to the arguments on both sides of this question, that from which this dissertation most naturally sets out. Of this Heyne says, "The description proves the poet to have been either altogether unacquainted with, or regardless of, the technicalities of the art, when he furnishes no further detail, than the melting of the metals in a crucible, the anvil set, the tongs in hand, and the deity at work; as if the figures by these means could have been immediately raised. The plan of the work should have been first prepared, after which, if the operation was to have been that of casting, a mould of clay, or some other material as easily shaped, (called by the Greeks λίγδος,) should have been provided, into which the

melted brass was to have been poured; but then, how were the other metals to have been added or blended; by what means such a work could have been accomplished cannot be easily conceived. Let us suppose that it was the work of the hammer, and not moulded; one or several plates of brass may have been formed, on which figures may have been raised by the hammer; figures of different metals may also have been formed separately by the hammer, or in the mould, and joined by secret pins, and so on: but, had the poet conceived the work of Vulcan to be such, to what perfection must the art have been cultivated among the Greeks; exceeding anything that we find to have existed among the Asiatics. Now, if this description was the work of Homer, who, though of uncertain date, must have preceded the earliest attempts at works of art among the Lydians and Ionians, at least, by two generations, it would appear strange how the knowledge of these arts could have been so far lost, as the necessity of again progressing from their simplest rudiments would seem to indicate; which we are informed was really the case among the Lydians and Ionians, from whom the Greeks drew their knowledge. It may be advanced, that, under the culture of the Phœnicians and Babylonians, the arts attained their first perfection; the knowledge of them having been subsequently communicated to the Ionians, and that he modelled the decorations of the shield after the fashion of the works which he had seen among them; but we do not, at the most distant date, read of any similar works among the Asiatics: besides, had it been an imitation of a Barbaric model, we would find the figures of a different fashion, monsters, hieroglyphics, &c. The earliest works, which have been written of, among the Asiatics of the coast, were wrought with the

plainest simplicity of design, though of immense weight and value; they were vases of gold, occasionally of silver, and more recently of brass, with statues, and busts, found in the Samian temple of Juno. Dedications of the same description were sent to Delphi, by Gyges, whose era is computed, downwards, from Olymp. 15-3, i. e. 718, B. C., about 200 years after the era of Homer. Theopompus mentions him as the first in offerings of this nature. Herodotus informs us that, about at least a generation before the Lydian, Midas, the son of Gordias, dedicated a golden throne at Delphi: the ark of Cypselus, dedicated at Olympia, before Ol. 49-1, 584 B. C., the construction of which, with its decorations of ivory and gold, is, however, dated at before Ol. 30-3, is considered to be a specimen of Corinthian art. The date of the sculpture of the stone chair of Apollo at Amyclæ, is not ascertained. The era of Rhæcus and Theodorus, who were the first known moulders of brass, is equally unknown, except that they may, with some probability, be placed anterior to the 30th Ol.: subsequently to this date arrived the age of literary and mechanical knowledge among the Ionians, and of wealth and luxury among the Lydians; beginning at the 40th Ol., and attaining their acmè in the reign of Crœsus, Ol. 54-3, B. C. 562. The devices of many shields are on record, all which consist of single figures, as those on the shield of Minerva, of Agamemnon (Il. λ.), and on those of the Septem C. Thebas, (in Æschylus' ἑπτά, and Euripides' Phœnissæ,) but no where such a group as we find on this. Moreover, the subjects, pastoral and agricultural, are, on a shield, out of place. The supposition which now obviously presents itself is, that this Homeric shield, even admitting that it did not exceed the degree of mechanical knowledge then existing, must

be a poetic fiction, neither imitated from any similar work, nor described consistently with the state of the art in that age. It appears probable, that it was some isolated poem, wherein the author had for his object to represent some of the occupations and accidents of human life; the shape of a shield too, being that in which such a subject, comprising certain physical phenomena, could be more easily pourtrayed. The view of the sphere has been compared to a robe of party-coloured embroidery; a verse of Pherecydes is in existence, Ζὰς ποιεῖ φᾶρος μέγα καί καλὸν, which has been assimilated to lines 483 and 606 of the σ. This allegorical use of a robe we find in the Mysteries of Orpheus, and in the Panathenæa; and a poet, following up this idea, may have designed the representation of the firmament on a superficies of brass. Accuracy is, of course, not to be looked for; and, accordingly, we have the sun and moon, with some of the more remarkable stars, represented on the same plane; no mention, however, is made of the Ursa Minor; and the ocean, as a river, flows round the earth. The different conjectures respecting the arrangement of the figures, have adopted the various theories of parallel transverse areœ; concentric fasciæ: and cunei. Dionysius Hal. denominates the various subjects, as πολιτικὸν βίον, vs. 491; στρατιωτικὸν, 599; and γεωργικὸν 531, sq. Dr. Hancarville enumerates seventeen divisions of the argument; but it would appear, that more than eight cannot be reasonably enumerated, commencing respectively at the lines 490, 509, 541, 550, 561, 573, 587, and 596."

Virgil's description of a similar subject, appears to have the advantage in two particulars; sc. in that more is left in the 8th Æn. to the imagination of the reader, and that the device of the shield of Æneas,

composed of scenes from the most illustrious periods of the history of Rome, is in more strict keeping with the action of the epic.

In answer to the charge of violation of unity, Mr. Payne Knight maintains a necessity for an episode about this particular place, in order to interrupt the series of combats which precede and follow; and even supposes it to have been premeditated: as in the enumeration of the armour lent to Patroclus, the spear, which, being of wood, could not form a subject for Vulcan's skill, is reserved. Another episode, dictated by the same, and no more urgent necessity, and containing as little relating to the subject, occurs in the 6th Iliad, where, solely to create a variety in the action, and on a fruitless errand, Hector returns into the city and leaves the field; nor, as the other objection would seem to imply, was it necessary that the poet should have seen any works of this nature any more than that Automata, described a few lines previously, should have been in existence. On the superfluity of adhering to strict probability, by describing in detail the work of a deity as if of a mortal, the same critic says, "Had the ancients believed that the operations of their gods were equally tedious and laborious as those of the inhabitants of earth, or had the poet possessed the subtle acumen of a modern critic, he would probably had given a graver to Vulcan, and a sling, on other occasions, to Jupiter: but a less intricate system of miracles was suited to the manners of that age; and when the poet had witnessed shields and cuirasses marked with the rude decorations of the hammer or the needle, his prolific imagination experienced no difficulty in attributing to a deity, greater powers and quickness of head and hand. Nor did he naturally feel a necessity of inquiring how or by what instru-

ments the work may have been accomplished; whether the same as those in use among men. . . . . The names and distribution of the stars, however, were not known generally among the Greeks till after the age of Homer, when this knowledge was imparted to them by the Egyptians and Phœnicians. . . . . The arguments adduced against the genuineness of the description of the infernal regions, (Od. λ. 564, 626,) though apparently better founded, still require a degree of accuracy inconsistent with the mystery, in which the delineation of scenes beyond this mortal world must naturally be involved: these lines have been considered insititious by Aristarchus and the ancient grammarians. . . . . The alleged fault is, that the visitant of Hades, though at first intending to bring the shades of the dead to himself, does eventually descend to them. . . . . The miracles of superstition and poetry are incompatible with philosophical accuracy: and Virgil's account of Hades is not more probable and consistent. In Homer, we will find that every thing which comes within the range of daily and ordinary observation, is described with graphic and scrupulous accuracy, as the audience would not fail to detect therein an inconsistency or discrepancy; but in whatever could not be subjected to the examination of the senses, or the test of immediate comparison, incongruity is disregarded, and system uncalled for; hence, all that relates to deities above or below, in Heaven or Hades, is mysterious, inconsistent, and indistinct. Thus, the Olympus of mortals is beaten by the tempest, while the Olympus of the Gods basks in a calm of heaven-like tranquillity. It has been attempted to prove from Pindar, (Olymp. 1. 91,) that he was not aware of Homer's *νεκυία*, but from the passage relating to Tantalus, it will be perceived, that this conclusion is hasty. The most conclusive proof

is, that the language is ancient and Homeric, and such as no rhapsodist in the age of Pisistratus could have preserved pure through so many verses; and that the author was of remote antiquity, and anterior to the Carmina Heraclea of Peisander and others, is evident from his having attributed a bow to Hercules, and a club to Orion. The episode Il. γ. 121-244, is rejected on the pretext, that it is contrary to probability that Priam could have been so long ignorant of the persons of the Greek chiefs; but, when it was necessary to amuse the listeners by variety, the monotony of a series of combats was aptly interrupted by a few biographical sketches, however unnecessary, which, though known to Priam, were yet new and interesting to the hearers. The ἀριστεία of Diomed, Il. ε. is also suspected of being a separate poem; but, were it omitted, the continuity of the whole Iliad would be interrupted, as out of it arise many of the subsequent events of the poem; the parting of Hector and Andromache; the return of Paris to the field; the wound of Diomed; the escape of Nestor, by means of the horses of Tros; the elated speech of Diomed to Agamemnon, (ι. 32. sq.) well atoning for his silent forbearance in δ. 401; and the embassy to Achilles. The episode of the single combat of Hector and Ajax (Il. η. 17, sq.), which has been assailed by the same species of argument, will be found to contain strong internal evidence of being Homeric, in the abrupt termination of the combat, which is admitted, even by Heyne, to be necessary to the economy of the entire plot. The same inconsistency appears in Heyne's remarks respecting Il. κ. and λ; for, in order to prove that κ was inserted by a later hand, he says that λ opens with what appear to be properly its concluding verses, and yet, attempting to subject λ to the same suspicion, he suggests that the opening is such as to

shew, that the poet intended to begin a new piece." Now, that this opening is really insititious, is proved by the allusion to the fable of Tithonus, which belongs to a later age, beside its incongruity with the preceding passages, sc. when Ulysses and Diomed set out, we have the time of night defined, ἐγγύθι ἠώς, so that they may have light sufficient to direct their proceedings; and, at their return, it must have been already day, by Nestor's panegyric on the horses of Rhesus. No book of the Iliad is more intimately connected with the preceding than κ. What has been quoted from Eustathius, that κ was a separate poem of Homer's composition inserted by Pisistratus into the Iliad, is to be classed among the *fabulæ aniles*, which constitute the accounts dignified by the names of Plutarch, Herodotus, &c., proceeding from silly schoolmasters, who would persuade their hearers, that a man of the most exalted genius was also a schoolmaster of the same massive stupidity as themselves. The λ is equally indispensable to the strict continuity of the poem; the cause and connexion of the battle would be unintelligible, had not the anger and secession of Achilles, and consequent victory of the Trojans, been told; the opening, too, omitting the two first lines, follows continuously the close of κ: from the engagement which followed the adventure of the night, result the ἀριστεία of Patroclus; the re-appearance of Achilles, and all the subsequent events intended by the poet; even the detention of Patroclus in the tent of Eurypylus, (Il. ο. 390,) was premeditated, and depends upon what λ contains. The lines containing the embassy of Idæus to the Grecian camp, have, with some plausibility, been deemed spurious; but the impossibility of removing them, without producing a hiatus, will redeem them from the imputation. The tradition of the collection of the rhapsodiæ

into single and continuous epics, by Pisistratus, if not altogether inadmissible, is to be understood only of the Athenian copy; and that this was but lightly esteemed may be collected from the silence of the ancients respecting it. Among the διορθώσεις at Alexandria, none is mentioned bearing the name of Athens; as the language of such would probably vary most from its original form. It is only from the internal evidence, furnished by the poems, not from the conflicting opinions of grammarians, that arguments on the history of the Homeric poems are properly derivable; as, though it may be reasonably conceded that these poems were brought into Greece in a scattered form, they may, however, have existed as monads among the Asiatics, and accordingly Herodotus speaks of the Iliad and Odyssey as two entire and continuous poems. Of the copies in Ptolemy's collection the most esteemed is supposed to have been the Massilian, which the Phocæan settlers had originally taken with them from Asia. Instead of the poems of Homer being indebted to the Athenians for their unity, they were probably divided by them to effect a greater facility of recitation. Of the name διορθώσεις κ.π., the definition by Villoison is, "editiones, quas curaverant nonnullæ civitates;" that given above accords with Wolf(7); but they may, with more probability, be conjectured to be the copies which had been collected from rhapsodiæ, at the public expense of the several communities, whose names they bore. The present uniform appearance of the language of Homer is attributed by Wolf to the labours of Aristarchus, who is, nevertheless, accused by Heyne of an ignorance of Homeric prosody. The probability of their having been correctly transmitted by oral tradition, is fortified both by the great numbers of those who constituted the class of rhapsodists; and by the fact, that the correct trans-

mission and preservation of them formed their sole duty and profession, which would render the preservation of them a matter of more facility than that of the lyrics of the supposed Ossian. Hiero of Syracuse said, that more than 10,000 men were supported by the manes of Homer. An Irish antiquarian professes to have discovered an epic in the Celtic language, on the subject of the war of Troy, from which, according to his statement, Homer, and other ancient Greek poets, have borrowed; and which Terpander, or some cotemporary poet, has translated; never suspecting that his Hibernian Iliad was formed of the same materials, which furnished to Shakspeare his Troilus and Cressida; though he may with safety have made the admission, and yet maintained that his Iliad was older than Ossian. The Homeric labours attributed to Lycurgus, were merely the invention of one totally unacquainted with antiquity, who had believed it as easy and expeditious to transcribe in the age of Lycurgus as in his own.

I subjoin a concise but sufficiently explicit account of the different theories of the author and authorship of the Iliad and Odyssey; that of Mr. Bryant I have already furnished; the most worthy to succeed which is that of Constantine Koliades, a native of Ithaca, who agrees with Mr. B. as to Homer's connexion with the island; but maintains the identity of Homer and Ulysses, as well as his own lineal descent from Eumæus. He believes Ulysses to have been the author of the Iliad also, and attributes his acquaintance with Phrygian topography, to the tediousness of the campaign. In this doctrine M. Le Chevalier is a believer. The authorship of the two poems is separated by Giambattista Vico, who attributes the one to North-Eastern, and the other to South-Western Greece: in this Mr. Knight and Mr. Milman partially concur; the former

separating them by about 100 years, and placing Hesiod a century later than the Odyssey. Mr. Wood, from the opening lines of Il. *ι*. considers Homer an Asiatic. Vargus Maciucca has discovered that Homer, having been a Cumæan, was consequently of Neapolitan blood. Though last, not the least extraordinary is the theory of Barnes, who identifies Homer and Solomon: by reading Omeros backwards, he gets Soremo, hence Solemo, which is the same as Solomon!

The version of the Trojan war by Herodotus is of course worthy of insertion: I give the English of sections 113 to 119 (inclusive) of Euterpe: "In answer to my inquiries concerning Helen, the priests recounted the following particulars: that Alexander, on his voyage home from Sparta with Helen, was compelled by contrary winds to put into the Canobic mouth of the Nile, (as it is at present called,) as far as Taricheia, where stood, and still stands, a temple of Hercules, the altar of which is a sanctuary; that the followers of Alexander taking refuge here, laid information before the priests, and Thonis, the local governor, of the circumstances of Alexander's departure from Sparta; upon hearing which, the governor sent a report of the transaction to Proteus the king, who, having sent for Alexander, and censured his conduct in the severest terms, informed him, that his respect for the laws of hospitality was the sole consideration which prevented his taking the revenge of Menelaus into his own hands; that, however, he would retain possession of Helen, and the rest of the Spartan king's household property, and keep them in Egypt, until claimed by the owner; giving Paris, at the same time, notice to sail from Egypt within three days. That Homer was aware of this version of the story, I am confident, and his not having availed himself of it, is only to be

accounted for by its not being equally suitable as that which he adopted, to the character of an epic poem. The Iliad and Odyssey, however, contain evidence of his knowledge of it; as in the former, he makes allusion to Alexander's visit to Sidon during that expedition; and in the latter, Helen is represented as having acquired, from the instruction of the Egyptian Polydamna, an extensive knowledge of the medicinal properties of herbs; and we find Menelaus recounting to Telemachus the particulars of his visit to Egypt. These passages tend most convincingly to prove, that the Cyprian verses are not the work of Homer; for in these he is asserted to have been but three days on his voyage home; and upon my inquiring, if the belief of the Greeks in the reality of the Trojan war were groundless, they informed me, that their acquaintance with it was derived from the recital of Menelaus himself, who asserted, that on the arrival of the Grecian army in the Troad, when their ambassadors had been assured on oath, by the Trojans, that Helen was in Egypt, the Greeks, still incredulous, continued the siege; and, on taking the town, not finding Helen, Menelaus set sail for Egypt, and arriving at Memphis, and being kindly received and entertained by the king, regained his wife; but, detained by contrary winds, and conceiving a necessity for a human sacrifice, he seized and put to death two children, and then taking flight, was heard of no more in Egypt."

Vico, whose theory has been just alluded to, after prefacing his own Homeric belief by a series of alleged inconsistencies and discrepancies, in the frequent juxtaposition of barbarism and refinement, antiquity and novelty, philosophy and error, at length lays down, that " Homer was the ideal of the heroic character of the Greek people, relating its own history in national

poetry." And, "every thing that is absurd and improbable in Homer, as hitherto conceived, becomes appropriate and even necessary in the Homer now proposed. The uncertainty respecting the country of Homer obliges us to say, that if the people of Greece contended among themselves for the honour of having given birth to him, and all claimed him as citizen, it was because they were themselves Homer; if there was such a diversity of opinion as to the time in which he lived, it was, because he lived in the mouths and memories of the same people, from the Trojan war to the reign of Numa, about 460 years.

The blindness and poverty of the rhapsodes were those of Homer—the blind (in Ionic Greek, ὄμηροι) possessing greater power of memory. In this manner Homer composed the Iliad in his youth; that is, in the infancy of Greece. She was then all glowing with sublime passions, with pride, resentment, and revenge. These passions are opposed to dissimulation, but do not exclude generosity. Greece, therefore, in her infancy, would admire Achilles, the hero of force. Homer composed the Odyssey in his old age, when the passions of the Greeks began to be cooled by reflection, the mother of prudence. Then she would naturally admire Ulysses, the hero of wisdom. In the youth of Homer, the pride of Agamemnon, the insolent violence of Achilles, pleased the people of Greece. In his old age, they had begun to take pleasure in the delights of Calypso, the voluptuousness of Circe, the songs of the Sirens, and the sports of the suitors of Penelope. In fact, how is it possible to refer to the same age, manners absolutely opposed to each other? This difficulty struck Plato so forcibly, that, at a loss how otherwise to get rid of it, he imagines, that in the transports of poetic enthusiasm, he was enabled to foresee these effeminate and corrupt

manners. But, is not this to impute the very highest imprudence to one, whom he represents as the author of Greek civilization? Longinus does not dare to defend the Homeric fables, except under pretext of their being philosophical allegories; which implies, that, if taken in their primary sense, they could not confer on Homer the honour of founding the civilization of Greece. But the fact is, that all these imperfections, which have been so censured in the Homeric poetry, correspond to so many diversities of character among the Greeks themselves. Thanks to this discovery, Homer is henceforth assured of those three immortal titles, which have been given to him; of having been the founder of Greek civilization—the father of all other poets—and the source of the different philosophies of his country. The lot of the Homeric poems is similar to that of the laws of the twelve tables. On the one hand, the world has ascribed those laws to the Athenian legislator, from whom, it is said, they passed to Rome, while no one has seen in them the history of the common law of the heroic tribes of Latium. On the other, the world has believed the poems of Homer to be the work of the rare genius of an individual, instead of discovering in them the history of the common law of the heroic tribes of Greece." This theory, which possesses the merit of being eminently ingenious and philosophic, is calculated to attract the credence of such as may not have considered, that in an epic of so colossal dimensions as either of those in question, an infinite diversity of character is to be expected; that amid so numerous a corps of personages, the wisdom of the sage, the passionate error of the unsophisticated, the refinement of the vicious and opulent, and the rude barbarism of the ignorant and coarse-minded, must constitute some of the ne-

cessary ingredients in that attraction and excitement which have for their object to allure and detain the reader or the auditor. The alleged discrepancies between the two poems, are, doubtless, sufficiently accounted for by the difference between their respective moral ends; the one teaching what to avoid, the other what to adopt. (See Horace, Epist. 1, 2.)

We have then three leading theories on the subject of these extraordinary compositions, the first of which is the popular belief among all save the Grecian critics, sc., that they were written in their present united form by Homer, and being subsequently divided by the rhapsodists for the purpose of recitation, were eventually re-united by the Pisistratidæ. The second, which is the favourite of Bentley, adopts the belief, that they were originally, and by Homer, written in a fragmentary form, and combined by the Pisistratidæ. The third is that advanced by those called χωριζόντες, sc., Vico, Wolf, and Heyne.

To this department of my subject naturally belongs the consideration of the effects, political and literary, produced by the promulgation of these poems among the Greeks. And these are to be most adequately and eloquently defined in the words of Dr. Kennedy, late Professor of Greek in the Dublin University. He says, speaking of the invasion of Greece by Xerxes, "To this inundation I regard the restoration of the Homeric poems, as having mainly contributed to oppose a barrier, one of feeling and excited pride, one based on the consciousness of hereditary superiority, and rendered yet more insurmountable by the political antipathies of the contending parties. We should observe, moreover, that in this case the antipathies which were engendered by mutual aggression, borrowed a peculiar acrimony of character from the light in which

that aggression, and the resistance opposed to it, were viewed. It appears to have been a war upon principle; one of a series of conflicts, the continuance of which was upheld on the plea of a judicial necessity." Of the latter effect he says, " The convergence of all the subordinate events described in the Iliad, (to instance in this particularly,) to one certain and fixed issue, the redress of the son of Thetis, the constant recurrence of his name, whether as an object of admiration or of censure, during his temporary secession from the councils of Agamemnon; and the pre-eminent agency assigned to him of conducting affairs to their catastrophe, could not fail of pre-occupying the mind with a principle, which was from thenceforward closely interwoven with the literature of Greece. To this we are unquestionably to trace the admirable simplicity both of argument and construction which pervades the writings of her dramatists, and the total absence of all considerations, those excepted which bear immediately on the subject, that lends so much power to the compositions of her orators."

On the anomalies between the Iliad and Odyssey, independently of those of a philological nature, Mr. Knight says, " As the author of the Iliad is more profuse in his decorations, so is he less extravagant in his fictions, which was the result, not merely of a younger mind and more severe judgment, but also of the proximity of the scene of action in the former, where the topography of plain, river, and mountain required a scrupulous regard to truth; the auditors being the inhabitants of the neighbouring districts; while the physical and moral excellencies of the personages admitted of an almost supernatural exaggeration: at the same time, the fictions of the poet, whatever they may have been, respecting the small, distant, and obscure

island of Ithaca, were eagerly, and without question, received by his Asiatic audience, necessarily less curious concerning the wanderings of Ulysses, and the lands and monsters which he was said to have visited and encountered. Nor would the geographers of a succeeding age be more sensibly employed, were they to seek Liliput among the South Sea islands, than in endeavouring to identify the scenery of the Odyssey with that of the Sicilian or Tyrrhene seas. That this was the opinion of several critics of antiquity is certain, though the fondness for Homeric mythology and decoration evinced by succeeding poets, has added their influence to the other doctrine. The inhabitants too of these several countries, through national vanity, eagerly adopted and ostentatiously enhanced the faintest tradition of the identity of their predecessors with the heroes of Troy, and hence arose the belief that Sicily, Campania, and Corcyra (Scheria) were originally the countries of the Cyclopes, the Læstrygones, and the Phæacians. The identity of the Homeric and modern Ithaca depends on the reading suggested with schoolboy ignorance by Mr. Bryant of ἄνταῤ for αἴδε τ' in Od. ι, 26, as neither idiom nor sense sanctions the antithetic use of ἄνταρ and ἄντη referring to the same thing. In the Iliad we do not find Mercury the messenger of the gods, Neptune the bearer of the trident, Delos sacred to Apollo, the Pythian Oracle, Theseus, or the apotheosis of mortals. Pan, Silenus, Bacchus, and Cupid belong to a system of theology posterior in date to both poems.

Columns, as an architectural embellishment (8), are not mentioned in the Iliad, nor does the application of the epithet ἀψορῥὸς to the ocean, peculiar to the Odyssey, occur in any genuine passage, σ. 399 being spurious. Falconry and the use of a net in fishing are also absent. That the Odyssey properly extends no far-

ther than ψ. 296, was the opinion of Aristarchus and Aristophanes, and must also be the conviction of any one, even moderately acquainted with Homerica, from the wide inconsistency of the following with the preceding part of the poem: the prophecy of Tiresias (λ. 120.) is not fulfilled inthe close of the poem. The heroes of both epics, though savage, are yet noble and high-minded, and incapable of the cold cruelty assigned to Ulysses and Telemachus on their restoration. In all cases Homer adapts himself to the taste of his audience; so that from the truth of such delineations as they were capable of appreciating, even the professedly fictitious borrows an air of the natural and probable. Similar to this was the caution evinced in the same particular by the old poets of the North, which most convincingly refutes the claim of Ossian's poems to antiquity.

To the poet himself and his companions, if, as Grecian emigrants, they had settled in Asia, no theme could have been more grateful than the battles fought by their ancestors on the plains now their own; nor could any poem have conveyed a more profitable moral than that which held up to them the evil consequences of internal dissension. The ruin of the cities of Peloponnessus is darkly and mysteriously hinted at, as an event yet uncertain, but the subject of discussion among the Gods, (Il. δ. 51, sq.) and, therefore, naturally to be anticipated: the allusion is of such a character as if the poet desired, and at the same time feared, to awaken on such a subject, strong and distinct reminiscenses in the minds of men, who, in a distant land, would thus have to contemplate the hostile occupation of the cities of their ancestors, without knowing if their successors had preserved or ruined them. A catalogue of the names of cities, mountains, and rivers, (Il. β.) can hardly be deemed acceptable to the ears

of any others than exiles, who had probably spent their childhood among them. Two principal migrations are recorded, one of the Æolians, 1124 B. C.; another of the Ionians, 1044 B. C.: but the poet seems unaware of this distinction, and, in his enumeration of the tribes, makes no mention of the Æolians, Dorians, or Ionians: Heyne rejects, as interpolated, v. 681 of β, in which the Iaones are mentioned. Even before the Homeric era, a tribe of Dorians did inhabit the mountains of Thessaly; the silence of the poet respecting these may have been occasioned either by their having taken no part in the war, or by a feeling of jealousy on his part, which Hercules and the Heraclidæ also incurred by their invasion of the Peloponnesus; hence the unfavourable mention of Tlepolemus in Il. ζ."

CHAPTER V.

SHIELD OF ACHILLES.

It has been a question ever since the days of Aristotle, "How the assertion is to be understood, that the *Wain* is the only constellation which never sets below the horizon." Aristotle conjectures that by the Wain are indicated all the stars, which never set. The reading ὅιος for ὅιη is suggested by Crates; but Strabo, retaining the old reading, explains the Bear to mean the whole Arctic Circle. The constellations which never disappear in the latitude of Troy, Attica, and Peloponnesus, are Cepheus, Draco, Ursa Minor, and seven stars of Ursa Major, except η. The usual expedient for explaining away the difficulty, is to suppose that

the Ursa Major was the only Arctic constellation known to the Greeks in the age of Homer; but they appear to have acquired some acquaintance with others, as early as 1225 B. C. Mr. Bryant supposes Homer to have derived his ideas on this subject from an Egyptian table; and if we do believe that his map, or series of pictures, had an Egyptian origin, the difficulty will disappear. The star, now called the Polar, must, in the Trojan era, have been about 15° from the Pole; about 4000 years ago, α in Draco was but 10′ from the Pole; about 3000 years ago, κ in Draco was less than 5° from the Pole, and the most remarkable star; but, as the Earth's Pole continued to revolve round the Pole of the Ecliptic, β in Ursa Minor may probably be considered the Polar Star about 2450 years ago, though Bernouilli has brought the period down to 2000. Taking, however, the period 2450, though the constellation contained no very remarkable star; when β became the nearest to the Pole, it naturally attracted attention, and therefore this, with the adjacent stars, which had been previously included among those of Draco, may have been considered a separate constellation. This will appear probable, if we remember that their knowledge of these stars was first imparted to the Greeks by Thales, who lived about 2350 years ago, and was himself instructed by the Phœnicians, who first raised it to the rank of a constellation; this then must have happened when this star became the nearest to the Pole, about 100 years before Thales, and 250 after the death of Homer, to whom therefore it could not be known; but α in Draco being but 10′ from the Pole about 4000 years back, and κ in the same, within 5° of the Pole, about 1000 years later (the Trojan era), *the place of the Pole, about that time, was such, that the seven stars of the Wain must have been all within the*

Arctic Circle, and never disappeared, at this side of the Tropic of Cancer, which was *not* the case with the entire of Cepheus and Draco. It appears then, that at the Trojan era, *in Egypt,* the seven stars of the Wain, which evidently are those alluded to by Homer, were the only stars which never disappeared below the horizon. The hypothesis may not be erroneous, that the devices on the shield were intended to represent the four seasons of the year and the twelve months. It is on record, that the ancient Attic year began at the winter solstice. This year probably consisted of 360 days, at the *end* of which five days were intercalated, and these five days were probably those which they called the second *Posideon.* The Egyptians certainly placed their five intercalary days at the end of the year.

1. The *first picture* is that of a marriage, v. 490. Now the *first month* of the old Attic year was Gamelion, so called from a festival celebrated by those who were about to marry, which the Athenians were in the habit of doing at this time.

2. The *second* represents a litigation concerning a homicide, v. 497. The *second month,* Anthesterion, corresponded to part of January and part of February; in this month it was the practice of both Greeks and Romans, at the festivals νεκυσία and *Februa,* to do honour to the dead, and at the νεμεσία, to *redress their wrongs.*

3. The *third* contains a scene in a court of justice, v. 503: this description corresponds exactly with the system of proceedings in the Areopagus, the members of which sat on stones, in a circle, with sceptres in their hands, and were *paid* a certain sum for the hearing of each case; and being elected on the twelfth day of Anthesterion, sat to hear causes at thirty days after, i. e., in the *third month,* Elaphebolion.

4. The *fourth* places before us an invested town, &c., v. 509: the *fourth month*, Munychion, coincides with the Egyptian month *Phamenoth*, when the sun was in Aries; the month and the sign were both sacred to *Mars and Minerva*, who are here introduced; hence the name of the Roman month, which partly corresponded.

5. The *fifth*, v. 520, describes an ambuscade: the *fifth month*, Thargelion, took its name from the Thargelia, a festival of Apollo, which took place on the sixth and seventh days of the month. The following is a historical fact: "Thebes was assailed at the same time by an army of Æolians on one hand, and Pelasgi on the other. During the time of this festival, a cessation of hostilities was observed, and both parties cut down laurels in honour of the god, on Helicon and the banks of the Melas. The Theban general, pretending to be commanded by a celestial vision, made a sortie, in which many of the enemy were slain." The festival was called *Daphnephoria* at Thebes.

6. The *sixth* presents the details of a battle (v. 527) and the *taking of a city*. It was on the twenty-eighth day of the *sixth month*, Scirrophorion, that *Troy* fell.

7. In the *seventh* is painted the ploughing of a field. The Greeks were accustomed to plough in Hecatombæon, originally called Kronion, the *seventh month* of the old, and first of the new year, at the summer solstice; after having previously done so at the bruma.

8. The *eighth picture* is emblematical of the *eighth month*, Metageitnion, in which the greater part of the corn was cut down previously to the commencement of the Eleusinia, which took place about the fifteenth of the next month.

9. The *ninth* picture, v. 561, the vineyard scene, is intended to typify the *ninth month* Boedromion, on the twentieth day of which, during the occupation described, the image of Bacchus was carried to Eleusis, accompanied by music, dancing, &c.

10, 11. The tenth and eleventh pictures similarly represent the occupations of the corresponding months.

12. The *twelfth*, that delineating the dance, is commemorative of the ceremony with which Theseus, on his return from Crete, and sojourn at Delos, erected in honour of Venus, a statue which had been given him by Ariadne; this ceremony consisted of a dance, in which were represented the mazes of the *Labyrinth of Dædalus* (9.) In this month, Poseideon, was celebrated a festival called *θαλύσια*, the object of which was to *return thanks to the Gods*.

CHAPTER VI.

THE PLAIN OF TROY.

It was the belief of *all* the ancients, and the moderns, except Mr. Bryant, (and, I *believe*, Mr. Hobhouse,) that the scene of the Ilian battles was what is now called *the plain of Mendere*. The station of the Grecian camp appears not to have been on the open sea, but a bay, *κόλπος*, into which fell the Scamander. Il. *σ*. 140. From Od. *γ*. 157, sq., this bay appears to have been situated to the north of Tenedos, and south of Imbros. It was also within view of Ida and Samothrace, Il. *θ*. 48. *λ*. 10. A plain corresponding in all these particulars to that described by Homer cannot be discovered

farther up on the Hellespont than this; and did such a plain even present itself, the highlands of Thrace would intercept the view from Samothrace.

To establish this theory, it becomes necessary to examine what is transmitted to us respecting the surrounding objects, the consideration of which is inseparable from that of the city itself. Of these the principal are the rivers.

Simois and Scamander, between which Homer has placed the city, Il. δ. 507, flowing from Ida, Il. μ. 19, blending their waters before they reached the sea, Il. ε. 774, and falling by the same mouth into the Hellespont, a little to the north-east of the Greek camp. Thus, between the city and the station of the Greeks intervened the channel of the Scamander, the more western of the two, the ford of which is crossed on all occasions by those travelling from either point to the other, vid. Il. ξ. 432, ω. 349, 692. The streams at present intersecting the plain are—the Mendere, flowing from Ida north-west through π, and the Dombrik flowing west through ε, and joining the former at *a*; the Kirke-joss flowing from ψ through υ; and the Kimair, running west through τ: these two, however, must be considered to be merely branches of the Mendere.

From the descriptions of the Scamander by Strabo and Herodotus, (independently of the *analogy of the names*,) it could have been no other than the Mendere, and as the name was preserved at all, it could not have been transferred, as M. Chevalier would have it, to any other from the stream to which it originally belonged. In Homer, the Scamander is designated as the principal river in the plain, by the epithets δινήεις, ἐύρροος, and διότρεφης, which were suggested by the nature and place of its source, a beautiful fall from Gargarus, the earthly seat of the Olympian king. All

these particulars tend to identify it with the Mendere, to which, and to no other, they are applicable: this identity is still more substantiated by the name Xanthus, which, from its colour, may be even now applied to the Mendere. The Kirke-joss, (*i. e. forty eyes, sc. springs; forty, in Oriental idioms, signifying an indefinite number,*) is considered by M. Chevalier to have been the Scamander, but this stream, which is but three feet deep, could neither merit the titles given by Homer to the Scamander, nor the name Xanthus (its waters being particularly clear); nor does it flow from Ida, but from the hill Bournabashi (ξ). Homer mentions two springs, one hot, the other cold, not, however, as sources of the river, which rose in the mountain; the springs at ψ are all cold, and about fifteen in number.

The Simois. Strabo says, that the Simois and Scamander approaching, the one to Sigeum and the other to Rhetæum, unite at a short distance before New Ilium, and form a marsh. Now, no stream approaches Rhetæum (γ) but the Dombrik, nor Sigeum (ς) but the Mendere, and they unite at ζ: in addition to this, the inhabitants of New Ilium considered their city to be the Homeric, which belief, though it may have proceeded from national vanity, proves, however, that the rivers between which it stood were the ancient Scamander and Simois. The Dombrik is considered by M. Chevalier to have been the Thymbrius; now, the Dombrik is better adapted than any other to act against any object, situated at the mouth of the Scamander; and in the catalogue of rivers employed to destroy the Grecian wall, the Simois is included, and the Thymbrius omitted; *the Dombrik, therefore, could not have been the Thymbrius.*

The Grecian Camp must have lain at about *a*, and

extended from that point on both sides towards ς and γ. As the rest of the shore was rocky for some miles at either side, its place must have been to the west of the mouth of the rivers, as already shewn. The space must have been flat and sandy (Il. μ. 31), and narrow (Il. ξ. 31). All which particulars prove the place, now called Koum-kale (Κῶμος καλὸς), to have been the site of the Greek station. Sir W. Gell mentions his discovery of dry channels to the east of the present streams, which ought necessarily to run a little to the west of their ancient course, because the Scamander flowed through an alluvial soil, the accumulation of which must have been greater on the eastern side, where the Kimair, Kalifat-osmak, and Dombrik flow. This site, then, corresponds in all particulars with the allusions in Homer, Il. θ. 222, ι. 71, ξ. 30, σ. 140, &c.

The Trojan Camp most probably extended from θ to β: it could not have been very far from the Grecian camp; as Agamemnon in the latter hears music and the hum of voices from the former, (Il. κ. 8.); and Dolon (a few lines after) describes part of the Trojan force as not far distant. If we understand the sea alluded to in the text to be the Ægean (not the Hellespont,) the position of the several troops will agree with this hypothesis; according to which, Thymbra ought to be about ι, and the Kirke-joss to have been the Thymbrius; both were probably derived from the name of the herb θύμβρα, which grew on that part of the plain watered by the river, which must, by reason of the water and verdure, have presented a favourable station for cavalry.

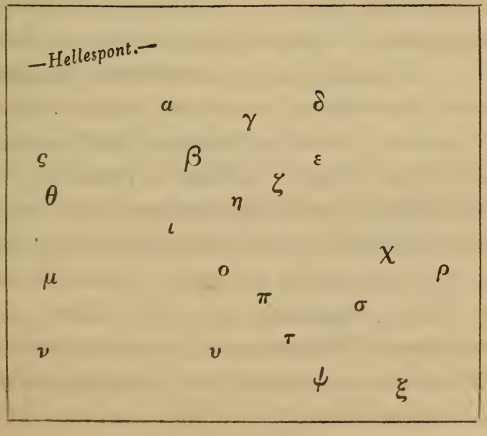
The Tomb of Ilus, according to the evidence to be collected from the text, was situated somewhere about η. The Trojans, on the day following the capture of Dolon, pass by it on their way to the city from the

camp; from which, however, it could not have been very far distant, as Hector retires thither from the camp to hold an uninterrupted council.

The Thrōsmos, from a comparison of the several passages where it is mentioned, would seem to include all that space which intervenes between the Mendere and the Ægean about μ and ν, the entire surface of which is a plain more or less inclined: in Il. θ. 489, it is near the ships; in θ. 558, and κ. 11, it is *a plain*, or part of aplain; in κ. 160, 428, and 434, it is the whole space occupied by the Trojan forces, between the sea, the Scamander, and Thymbra. And in v. 3, the Trojans, both at the river and in their camp, are said to be ἐπὶ θρώσμῳ; but never when on the *eastern* side of the river.

Troy. That the city stood about three miles from the Grecian camp, at the hill Issarlik, ζ, the site of modern Ilium, is a reasonable inference from the following internal evidences: from Il. γ. 116, sq. it may be deduced, that the two armies are then standing about mid-way between the city and the Grecian camp: heralds, sent to both places for victims, return about the same time, and Helen, at this distance, which cannot, *therefore*, be more than half of that stated above, distinguishes the persons of the Greek chiefs. From Il. κ. 12, it may be collected, that Agamemnon, at his own camp, saw some parts of the city, on which the intervening fires were reflected. When the Trojans are encamped on the banks of the Scamander, Il. θ. 503, sq. Hector orders the heralds to bring from the city, cattle, wine, &c.; these are brought, a repast is prepared, and sleep is enjoyed, though from the time when the order was given, to the hour for taking the field, not more than seven hours intervened. On the morning of the day following the first battle, Idæus comes to the ships, *at the dawn*, ἠῶθεν, negotiates a

truce, and returns to Troy; the Trojans then leave the city for the purpose of burying the slain; and, after the sun had just risen, *νέον προσέβαλλεν ἄρουρας*, meet the Greeks, who had come forth with the same object: the time, then, which all this occupied, could not have been more than an hour and half, which would not have sufficed had the distance been longer. Previously to the last battle (Il. *v.* 51), Minerva encourages the Greeks, addressing them from *the echoing shore;* and Mars awakens the ardour of the Trojans, sending his voice *from the Acropolis;* this could not have been done had the Acropolis been farther from the shore than Issarlik, sc. had its place been ξ, or ρ, where M. Chevalier and Strabo respectively determine its position, or χ or σ according to Dr. Clarke and Major Rennell. If Troy did stand about this distance from the ships, from the evidences contained in Il. γ. 253, π, 396, ο. 558, and Od. θ. 508, it could have occupied no other site than ζ; Issarlik being a hill about seven furlongs in length by five in breadth, with a gentle ascent on the south-east and west, and *a precipitous front of about seventy feet high on the north.*



CHAPTER VII.

NEW THEORY CONCERNING THE HOMERIC POEMS.

(*Adversaria Literaria, Class. Journal.*)

The poetry of Homer is complete; the structure of the hexameter is equalled by no other mode of versification in any language; the formation of the phrases, the collocation of the words, the figurative diction, the animation of inanimate nature, whatever else distinguishes poetry from prose, is introduced in its most perfect mode into the poems of Homer. The universal opinion of all ages has acknowledged these to constitute the true poetical character, and no succeeding age has improved on any of them. Was he then the inventor of them? This exceeds human power. Was he preceded by other bards, on whom he refined, and whom he transcendently excelled? If this were the case, what has become of these antecedent poets? To solve these difficulties, the reminiscent (C. Butler, Esq.) begs leave to insert a conjecture, in which he has sometimes indulged himself—that there existed in central Asia a civilized and powerful nation, in which the Sanscritan language was spoken, and the religion of Brama prevailed; this the initiated might reconcile, by emblematical representation, with philosophy; but, in the sense in which it was received by the people at large, it was the rankest idolatry: that, comparing what the writers on India, and the Siamese, Chinese, and Japanese writers relate of a celebrated man, whom they severally call *Budda*, *Sommonocoddom*, *Foki*, and *Xaha*, we have reason to

suppose that he was the same person, and a reformer of the Sanscritan creed and ceremonial; that his reformed system may be called *Buddism;* that this still prevails in Tartary, China, and numerous islands in the Indian Archipelago; but that Sanscritism still exists in Hindustan; that either before or after the Buddistic schism, and not far from the time usually assigned to the fabulous ages, the Sanscritans spread their doctrines and languages over the countries which lay to the west, so that in the course of time they became the religious creed and language both of Greece and Italy; that civilization and the arts and sciences flourished among them; that those who introduced them into Greece were called the *Pelasgi;* that those who introduced them into Italy received the appellation of *Hetruscans;* that, by degrees, the Sanscritan was moulded into the *Greek* language; that from the Greek it degenerated in Italy into the *Latin;* that this state of things continued in Greece till the irruption of the Dorians and Heraclidæ into Peloponesus, about eighty years after the Trojan war; and in Italy, until the period usually assigned for the foundation of *Rome*, when, from some unknown event, the glories of Hetruria were considerably impaired; that, after the settlement of the Dorians and Heraclidæ in Peloponesus, but while the former traditionary learning of Greece was still remembered, *Homer* wrote; that in the confusion which followed this event, the memory of Homer, and the *preceding or cotemporary poets*, was lost, and that the minor poets were never revived; but that the super-eminent merit of Homer resuscitated *his* poems, and restored them to celebrity. This conjecture receives some countenance from the opinion generally entertained by the ancients, that Homer acquired his knowledge in *Egypt*, and the *Egyptians*

theirs from *India*, and from the system of Sir W. Jones (in his excellent dissertation in the Asiatic Researches) respecting the identity of the *Indian, Grecian,* and *Italian* deities. Among these, if we believe Dr. Milne, we should include the national *deities of China.*

CHAPTER VIII.

SALEBRÆ INTERPRETATIONUM ET CRITICÆ.

UNDER this head, it is intended to offer remarks on what would appear, on analogical and grammatical principles, to be the most correct interpretations of those passages in the text of Homer, the several senses of which have either been generally misunderstood or deficiently elucidated.

Il. α. 6. A writer in the Classical Journal suggests Διὸς as the antecedent to the relative οὗ; thus understanding the poet to attribute to the previous determination of Jupiter, the several occurrences which ensue, still more explicitly, than by the parenthetic observation in the preceding line.

17. Εὐκνήμιδες Ἀχαιοὶ. It is conjectured by Dr. Jones, that the adjective here, commonly considered as merely ornative, is an epithet designative of the rank of the chieftains, (the βουληφόροι, the members of the council,) as distinguished from the general body of the people. The analogous epithet, applicable to our own aristocracy, would be "well-gartered Englishmen." The boot appears to have been a distinctive badge of the Roman nobility also. Vid. Hor. Sat. 1, 6, 27.

37. Τενέδοιο τε ἶφι ἀνάσσεις. Ἶφι is here generally understood to signify "power," but being obviously derived from the Hebrew יפע *ipha*, from which it is but slightly altered, it would seem, more properly, to mean "light," as addressed to the sun, of whose motion the verb ἀμφιβέβηκας, in the preceding line, is also characteristic: to this interpretation may be objected the presence of the word in such phrases as ἶφι μάχεσθαι, but, here too, the new meaning is applicable, in the sense of ἀμφαδόν, and in opposition to λάθρη. (Vid. η. 243.

59. Ἀτρέιδη. νῦν ἄμμε παλιμπλαχθέντας ὀΐω, Ἄψ ἀπονοστήσειν. The clearest exposition of the sense of these words is afforded by Virgil's parallel, Æn. 2, 175, "Omina ni repetant Argis, numenque reducant." We know that it was customary with the ancients, when the progress of an expedition assumed an unpromising aspect, to consult again their oracles, or resort anew to their omens; and to continue to do so until the result was favourable. Πλάζειν is literally applied to the repulse of a weapon from a shield or armour; and, in a secondary sense, means to send any thing back in the direction in which it had come. Agreeably with this view I would translate thus: "I would recommend our proceeding homeward, (sc. ad omina repetenda,) and returning hither again."

130. Agamemnon, in this speech, seems to allude, by the contiguity of the words θεοείκελ' and κλέπτε, to the deception practised by the beautiful Achilles in the case of Lycomedes' daughter, and to suspect that he had suborned Calchas and Chryses, for the purpose of obtaining Chryseïs for himself.

250. Μετὰ δε τριτάτοισιν ἄνασσεν. The question respecting the age of Nestor is generally supposed to be satisfactorily settled, by counting thirty years for

each of the three generations, and fixing his age at ninety years, which would not be a very unusual or remarkable period of life for a hero to have attained, consistently with the use of his mental and physical faculties. Bardyllis, king of the Illyrians, and Massinissa of Numidia, both fought on horseback at that age; and if generations are to be counted at this rate, scarcely one even in the present age does not live out more than two. The most correct and probable method of reckoning, appears to be that of supposing Nestor to live two generations, sixty years, after his coevals had died away; which sixty years, added to seventy, as a reasonable allowance for the first period, would make 130, which would be not an impossible age, and yet sufficiently uncommon to call for the notice of the poet.

402. Ἑκατόγχειρον. "The Greeks frequently combined the symbolical animals, especially in engravings upon gems, where we often find the forms of the ram, goat, horse, cock, and various others blended into one; so as to form Pantheic compositions signifying the various attributes and modes of action of the deity. Cupid is sometimes represented wielding the mask of Pan, and sometimes playing upon a lyre while sitting on the back of a lion; devices of which the enigmatical meaning has been already sufficiently explained. The Hindoos, and other nations of the eastern parts of Asia, expressed similar combinations of attributes by symbols loosely connected, and figures unskilfully composed of many heads, legs, arms, &c., which appear from the epithets, hundred-headed, hundred-handed, &c., so frequent in the old Greek poets, to have been not wholly unknown to them."—*R. P. Knight.*

β. 144. Κύματα μακρὰ θαλάσσης, Πόντου Ἰκαρίοιο. Here πόντου is not expressing a repetition of

the idea contained in θαλάσσης: the latter term signifying an *excited* state of the sea; the ordinary and natural state of which is expressed by the former; thus, θαλάσσα ἠχήεσσα. α. 157; ὀρινομένη θαλάσσα, β. 294. I would translate thus, "the long storm-waves of the Icarian Sea."

228. Εὖτ ἂν πτολίεθρον ἕλωμεν. "Whenever we take *a* city." Vide ι. 329.

271. Ὣδε δέ τις εἴπεσκεν. In such phrases as this, τις is best interpreted by "many a one," not, as it is usually mistranslated, "some one," or, "every one."

282. Πρῶτοι καὶ ὕστατοι ὖιες Ἀχαιῶν. Here, πρῶτοι appears literally paralleled by "ora prima patrum:" (Virg. Æn. 5, 340,) opposing ὕστατοι to this, the version will become "the nearest and the most remote," the most obvious interpretation; as the object of effecting silence must, naturally, have been to enable the assembled multitude, *through its entire extent*, to hear.

303. Χθιζά τε καὶ πρώιζ'. These words refer to the period of the pestilence; not, as it is sometimes supposed, to the time of the rendezvous at Aulis.

435. Μηκέτι νῦν δήθ' αὖθι λεγώμεθα. Merely as a conjecture, the following translation of these words is offered: "Let us be no longer congregated here." λέγομαι for συλλέγομαι: the usage of the simple for the compound verb is frequent in Greek, and not unusual even in Latin: "vincere" is, by Horace (Sat. 2, 3), used for "convincere;" by Virgil, "vela legere," for "colligere."

γ. 3. A contributor to the Classical Journal says: "The flamingos about the Mediterranean draw up in lines, and appear, at a distance, so like armed men, as to excite an alarm. Such an appearance is sometimes seen on the rock of Gibraltar. The monkeys which inhabit the rocks may have been the Pygmies."

49. Ἐξ Ἀπίης γαίης. The part of Greece designated the Apian Land, bore, at different and successive periods, the names Ægialeia and Peloponesus; which appellatives were, without any question, commemorative of two of its most distinguished monarchs; thus it is perceivable, that analogy favours the derivation of the name in the text from that of another illustrious personage, Apis, son of Phoroneus, fourth king of Sicyon. The interpretation of "a distant land," is unsanctioned by any probability of the Greeks, or any other people, when on foreign service, having applied this, or any equivalent name, to their native land; at least there appears a greater likelihood of their having used a name in which was commemorated a hero of high rank in their national chivalry, than so indefinite and unpointed a term, as "a distant land." (10.) According to Mitford, Apis, son of Phoroneus, and nephew of Ægialeus, first rendered the peninsula a place of secure habitation, which is an additional argument for considering the epithet a proper name.

59. Κατ' αἶσαν. "With judgment," (from δάιω, "divido.") By translating thus, the simile of the axe will become intelligible.

115. Ὀλίγη δ ἦν ἀμφὶς ἄρουρα. Dr. Kennedy says: "ἀμφὶς in sensu χωρὶς seorsum," which I conceive to be explainable in this way, that ἀμφὶς, with reference to one object, is equivalent to χωρὶς referring to two.

δ. 89. Ἀμύμονα. This adjective seems to imply excellence in the particular quality which would be most naturally expected in the individual in question, and this quality is generally specified either by the substantive itself, or another adjective attached, as in the present case. Vid. α. 92.

307. The clearest sense of this much debated passage appears to be this: Nestor recommends, for the

purpose of avoiding confusion, and for the cause specified at ε. 231, that no man when dislodged from his own car, and taking a place in that of another, should undertake the management of horses not his own: then, ἔγχει ὀρεξάσθω will mean "let him fix his lance," let him become παραβάτης, not ἡνιόχος.

ε. 87. Ποταμῷ πλήθοντι ἐοικὼς. The point of resemblance here, which may not be generally perceived, is this. Diomed, in not confining himself to either side of the plain so as to shew to which party he was attached, resembles a river, the place of the usual current of which is lost when it spreads itself over the plains, presenting the appearance of an unbroken sheet of water.

150. Οὐκ ἐρχομένοις. "Never to return."

178. Χαλεπὴ δὲ θεοῦ ἔπι μῆνις. Ἔπι is here used for ἔπεστι, both verbs follow the conjunction, and the version is, "unless, &c., and (unless) the resistless anger of a deity is impending."

487. Ἀψῖσι λίνου. An evident allusion to the fable of Venus and Mars.

ζ. 135. The necessity of mixing wine with water, in consequence of the scarcity effected by Lycurgus, is thus allegorically alluded to.

160. This is one of many vestiges of Scripture history discoverable in Homer.

179. Χίμαιραν. "The chimæra, of which so many whimsical interpretations have been given by the commentators on the Iliad, seems to have been an emblematical composition of the same class, (i. e. of the agents of creation, destruction, and preservation,) veiled, as usual, under historic fable, to conceal its meaning from the vulgar. It was composed of the forms of the goat, the lion and the serpent, the symbols of the generator, destroyer, and preserver; united and ani-

mated by fire, the essential principle of all the three." —*R. P. Knight.*

402. Σκαμάνδριον. The name Scamandrius, applied to the son of Hector, has not necessarily any reference to the river Scamander: from Il. χ. 489, it appears that the Trojans had, in compliment to Hector, assigned to him a domain, as his peculiar property, in commemoration of which he might have acquired the name Scamandrius, which, in the Persian language *Zameandaer*, signifies " a lord of the land," and is thus synonymous with the other name, Astyanax.

480. Ἔιπω, λέγω, &c., with an accusative, signify " to speak of," with a dative, " to speak to," tr. " may many a one say of him," &c.

484. Δακρυόεν γελάσασα. A writer in the Classical Journal has illustrated a reciprocity between tears and laughter: laughter is sometimes the expression of the bitterest agony, as tears are the overflowing of joy.

η. 97. Ἀινόθεν αἰνῶς. Adverbs in θεν, generally local, contain primarily the idea of *motion from*, sc. οἰκόθεν, Ἰλίοθεν, &c. We find, however, the old genetive ἔθεν, in which the termination has no local expression. It may therefore not be unreasonable to assume, that ἀινόθεν is merely a genitive, following a suppressed preposition ἔξ, *after*, the idiom will then be explainable thus, ἔσσεται λώβη ἀινῶς (*in a dreadful degree*) ἔξ (*after*) ἄινου, i. e. in the English idiom, " doubly dreadful;" or, by rendering the preposition in the usual way, the genitive becomes referrible to the cause, and the phrase in this way expresses, " an ignominious reproach from a disgraceful cause."

260. Νύξεν. This verb always signifies that species of blow, expressed in English by the word *thrust*: exemplified in the use of the small sword.

0. 18. Σειρὴν χρυσείην. This mythus, sometimes

defined to be the "chain of fate," presents an evident adumbration of the law of gravity, or attraction, which maintains the due relative positions of the several celestial bodies.

ι. 25. "The ancients supposed destruction to be merely dissolution; as creation was merely formation (composition): the power which delivered the particles of matter from the bonds of attraction, and broke the δέσμον περιβριθῆ ἔρωτος was, in fact, the destroyer; hence the verb λύω or λύμι, from which it is derived, means both 'to free,' and 'to destroy.'"—*R. P. Knight.*

56. Ὀυ τέλος ἵκεο μύθων. By τέλος μύθων is most correctly understood "the object of our conference." And this will agree with the context more evenly than the common limitation of μύθων to Diomed *alone*, who, having merely dissuaded from the adopting the measure proposed, had not touched upon the real subject of the debate, which required him to recommend some course to be pursued: it was *positive, not negative* advice, that was called for.

102. Σέο δ' ἔξεται, ὅττι κεν ἄρχῃ. Instances do occur, wherein this idiomatic phrase *must* signify "will depend on," (see Dr. Kennedy's note,) but, for the sake of connexion, it would seem almost preferable to render it "will be reputed yours;" the Latin verb "haberi" may be considered analogous. A general rule may be laid down for translating δὲ after a semicolon *for*. And this conjunction will precede the version which is now suggested, more connectedly than the other. Thus, "it becomes your duty particularly to tender your own advice, and to accept and put in practice that of another, when his will prompts any to counsel for the public welfare: *for*, whatever measure be preferred, will be reputed yours."

122. Τάλαντα. In this age τάλαντον appears to have signified any large quantity without including the idea of any definite weight or amount. Vid. Virg. Æn. "Auri eborisque talenta."

153. Νέαται. If analogy be taken as a guide, sc. that of the so-called Ionic third plural perfect passive, νέαται must be considered a verb, and the sentence turned thus: "All these of (i. e. belonging to, in the district of,) sandy Pylos are situated near the sea."

197. Ἦ φίλοι ἄνδρες ἱκάνετον, ἦτι μάλα χρεώ. The turbata oratio in this line is, with refined criticism, considered by Dr. Kennedy, to be the result of surprise at the unexpected arrival of guests, equally unexpected. The words will, perhaps, bear this other interpretation: "You are welcome, whether you are come through friendship, or necessity has sent you:" i. e., Whether I am to consider this a mere visit of ceremony, or dictated by a want of my assistance.

381. Θήβας Αἰγυπτίας. The opulence of Thebæ is alluded to in Nahum, iii. 8; Jeremiah, xlvi. 25; Ezek. xxx. 14; and Genesis, xli. 41, and xlvi. 20, as superior even to that of Nineveh.

404. Λάϊνος. The laurel temples, in contradistinction to which the Delphic is thus denominated, were perhaps such consecrated bowers as were called by the Latins "tesqua." The name Delphi is derived from ἀδελφοι, the brothers Apollo and Bacchus, to whom, after Themis, the possession of the oracle is said to have descended, (vide Lucan. Phars. 5, 73,) or from the obsolete adjective δέλφος, "lonely." It is called at present "Dyesphine."

405. Πυθοῖ. This name, as well as Πύθιος, applied to Apollo, is derived from πύθω. The application of this name to the sun is in accordance with the

idea of the identity of the agents of production and destruction; the latter influence was supposed to be exercised by day, the former by night.

435. Βάλλεαι. From a comparison of the passages where this phrase occurs, it would seem to express the idea, not of "meditating on," but of "being resolved upon," it usually bearing the signification "of laying up, and retaining in the memory."

567. Παιδὶ δόμεν θάνατον. That part of the history of Meleager, which contains the account of the enchanted fire-brand was, it would appear, unknown to Homer. That the immortality of the son depended on the will of the mother, is certainly implied in the text; but not so immediate an effect of her resentment as appears in the common version of the fable. According to Homer, he lives a considerable time after the imprecation.

615. It has been remarked, that the resolution of Achilles to depart for Thessaly is weakened by each successive speech; and, after the last, that of Ajax, he is rather disposed to remain, and decline taking any part in hostilities, until a regard for private interest may compel him.

675. Μένεος. By a collation of the passages in which μένος occurs, it will be found to signify *obstinacy, resolution, ardor of will*, &c.: these being modifications of the same idea, will be found variously applicable to the following places, Il. ζ. 407, θ. 360, φ. 340, and Od. ο. 262, τ. 493, &c.

κ. 98, Καμάτῳ ἀδδηκότες ἠδὲ καὶ ὕπνῳ. The most idiomatic version appears to be "exhausted by toil and sleepiness." To this, the etymology of the participle opposes no impediment. The Latin "fatigari somno," should leave no doubt of the particular sense conveyed in ὕπνῳ. As far as the idioms of the Greek and Latin

languages illustrate each other, they should naturally be looked upon as our surest guides in interpretation. If ἀδδηκτὸες expresses, according to Dr. Butmann's suggestion, the idea, not of satiety, but of disgust; the translation, in whichever sense ὕπνῳ be understood, will, *at least*, be awkward. See Glossary, under ἄδω.

110. Αἴαντα ταχὺν. This epithet is opposed to μεγὰς, with which the other Ajax is complimented: in order to give its entire effect, we should say, in English, "Ajax the swift."

118. Ἀνεκτός. It may not have occurred to many that the phrase "sustinere bellum," employed by Livy, is an exact parallel for "χρειῶ ἀνέχειν." Thus looked at, the words of the text will signify "a necessity no longer to be deferred."

151. Ἄντην. "Aloud."

173. This simile is supposed, by Dr. Kennedy, to have been suggested by the feats of itinerant jugglers, &c.

226. Μῆτις is the performance, and consequence, of what is originated by νόος.

253. Τῶν δύο μοιράων, τριτάτη δ' ἔτι μοῖρα λέλειπται. The commonly alleged inconsistency between the δύο μοιράων, and τριτάτη μοῖρα will be removed by taking into account the force of the superlative form of the adjective. The version is, "more of the night than two-thirds has now gone by, and *scarce a third* remains." See also ι. 363, where the force of τριτάτῳ is similar, sc. "on the third day *at farthest*."

351. Ὅσσον τ' ἐπίουρα πέλονται. In order that this phrase should convey any precise and definite idea of distance, it must be assumed that some generally understood and observed limit did usually determine the space to be travelled by oxen when ploughing, on arriving at the end of which, they were turned round.

Now, the particular point wherein the superiority of mules consisted, must have been their proceeding to a more remote limit, previously to beginning anew. And the conjecture here advanced is, that this space, from *end to end, not that particular portion by which the length of the furrow was increased in the case of the mules,* is that designated ἐπίουρα: if the latter space had been intended, it could not have been such a distance, as when diminished by the running of the two Greeks, v. 355, would have been altogether, or very nearly equal to a spear's-cast, v. 357.

505. Ἦ ἐκφέροι ὑψόσ' ἀείρας. It is perceptible from the phrases here used respecting the driving, &c. of the horses, that Diomed did actually bring the chariot with him, the words ἵππων ἐπεβήσατο are those commonly applied to mounting a chariot, and at μάστιξε δ' ἵππους it is observable that, had each ridden one of the horses to the camp, one would not have driven the two; from line 526, sq. also it would appear that Ulysses remained in the car, while Diomed descended to hand him the trophy.

λ. 28. Τέρας μηρόπων ἀνθρῶπων. This passage, of which the most obvious *primâ facie* version is, "a token to speech-gifted mortals;" and appears like an allusion to the Mosaic account of the origin of the rainbow, presents, if so translated with a *genitive* case, an irregular syntax. Ναυτῆσι τέρας occurs in Il. ε, signifying "a token *to* mariners." In the fourth line of this book, πολέμοιο τέρας is "an emblem *of* war; it would appear, then, receivable to translate these words "an emblem *of* mortality:" though I do not remember any classical parallel for a simile of the weakness of man to the evanescent nature of the Iris; it is not yet either unpoetic or untrue.

51. Φθὰν δὲ μεθ' ἵππων ἐπὶ τάφρῳ κοσμηθέντες. The

most natural version of this line, usually stigmatized by a character of difficulty, appears to be, "they were arrayed at the trenches simultaneously with the cavalry, and forming the van (φθὰν); *for* (δὲ after a semicolon) the cavalry followed closely."

137. Μειλιχίοις —— ἀμείλικτον. The latter of these adjectives is not, as will be readily perceived, a negation of the former; the first being, in signification, *active;* the latter, *passive:* the one signifying "calculated to persuade," the other, "on which the desired effect had not been produced." Of the many translations which occur, I would select "persuasive" and "unrelenting:" the words literally mean "softening" and "unsoftened."

174. Αἰπὺς ὄλεθρος. The primary signification of αἰπὺς is high; thence, in its secondary meaning, "inaccessible," "*immoveable;*" and lastly, as here, "*certain,*" "*inevitable.*"

493. Διὸς ὄμβρῳ, "excessive rain," synonymous with ἱερος ὄμβρος, (comp. κνέφας ἱερον:) this idiom is paralleled by "the cedars of God," i. e., *tall cedars.*

557. Ὡς δ' ὅτ' ὄνος. It has been remarked, that in the similes of Homer and Virgil, a minute correspondence in every particular is not to be looked for. The reluctance to move is, in this case, the only point of resemblance.

603. Ἶσος ἀρηϊ. The particular of similitude here is the speed and earnestness with which Patroclus obeys the call of Achilles.

653. Τάχα. Viger remarks on this word, that τᾶχα is an adverb of time, "*quickly;*" τάχα, a conjunction, "*perhaps;*" but that this distinction is not observed in Homer. This instance may probably form an exception: the use of the words "soon" and "perhaps" as synonyms, is a familiar idiom, or vulgarism, in our own language.

761. Ἔιποτ' ἔην γε. The most idiomatic interpretation, as well as the most suited to the context, of this phrase is, "would that I were so still." See Hoogeveen on the usage of this conjunction. There is, however, in the common version, "if such could ever have been," a delineation of a very natural feeling.—There are few to whom some scenes of the past, when conjured up and contrasted with the present, do not appear like illusions of the memory.

μ. 209. Διὸς τέρας ἀιγιόχοιο. Agreeably with what has been remarked above (λ. 28) on the idiomatic usage of τέρας, this phrase should signify "the emblem *of* Jupiter." Among the nations of the East, particularly the Egyptians, the attributes of the Deity were represented under the forms of a serpent variously modified. The popularity of this idolatry appears to have suggested to Moses his use of the emblem, though indeed, the serpent was considered by the Jews *generally* a type of the evil spirit, precisely because all other nations believed it to be an adumbration of the opposite influence.

212. Οὐδὲ ἔοικε. "It does not accord with your notions of propriety."

231. Οὐκ ἔτ'. Ἔτι is not here an adverb of time; the phrase is but a strong negative, as Virg. 2 Æn. "*nunquam* omnes hodie moriemur multi."

255. Θέλγε νόον. The idea contained in the verb θέλγω, is that expressed passively by the word "*spell-bound.*"

258. Κρόσσαι, on the towers—ἐπάλξεις, on the walls —στήλαι, in the trenches.

431. Ἄπο. Like the Latin *a*, signifies here, "*on the side of*," *e regione.*

ν. 122. Ἀιδῶ, for friends; νέμεσιν, for enemies.

128. Λαοσσόος, λάον σόουσα, i. e. σόβουσα, *incitans.*

236. Συμφερτὴ δ' αρετὴ πέλει ἀνδρῶν, καὶ μάλα λυγρῶν. "The efforts of men, however (individually) feeble, become valor when united."

260. Ἐνώπια. The customary stand for spears among the Greeks, was, in the recesses of fluted pillars, to represent which, we frequently see these flutings filled up to about one-third of the height of the column. Vid. Od. α. 127.

706. Ἐέργει, "keeps them in their places." The imposition of the yoke tended to keep together as well as separate them. The phrase may also perhaps signify, from the proximity of ἰεμένω, to which it will then be opposed, "impedes their progress."

734. Μάλιστα δέ κ' αὐτὸς ἀνέγνω. These words contain an obvious expression of resentment, that his prescience was not usually appreciated by Hector.

754. Ὀρεϊ νιφόεντι ἐοικὼς. The point of resemblance here is, most probably, that both are *remotely conspicuous*.

830. Λειριόεντα. This epithet is designative of *color*.

ξ. 18. Ἄυτως, "without cause." The phenomenon here alluded to, is that technically called a "ground-swell," visible when that part of the sea, agitated by the wind, communicates its motion to another region, at which the wind has not yet arrived.

141. Οὐ οἱ ἔνι φρένες, "he has no feeling," (humanity, consideration.)

392. Ἐκλύσθη δὲ θάλασσα. The idea contained in this line forms an ingredient in the conception of terror and wildness, composed of, and heightened by, the grouping of similar images in the following lines.

σ. 117. Βίη Ἡρακλῆος. The knowledge of him appears to have come into Europe, through Thrace: he was worshipped in Thasos by the Phœnician colony there planted, about five generations before the birth

of the Theban hero, who was distinguished by the same name. In the Homeric age he appears to have been utterly unknown to the Greeks; the Hercules of the Iliad and Odyssey being a mere man; preeminently distinguished indeed for strength and valour, but exempt from none of the laws of mortality. His original symbolical arms, with which he appears on the most ancient medals of Thasos, were the same with those of Apollo; and his Greek name, which, according to the most probable etymology, signifies "the glorifier of the earth," is peculiarly applicable to the sun. The Romans held him to be the same as Mars.

398. *Θέτις θ' ὑπεδέξατο κόλπῳ.* The legend of the fall of Vulcan into the sea, appears like a vestige of one of the mystic fables of Eastern mythology, which represented in various mythi physical phenomena: that which seems to be revived here, contains the adumbration of the production of life, from the combined action of heat and moisture.

σ. 570. *Λίνον δ' ὑπὸ καλὸν ἄειδε.* "The string pleasingly accorded with his delicate (tenor) voice." Among the specimens of Greek music which have come down to us are three hymns, addressed severally to Calliope, Apollo, and Nemesis, attributed to Dionysius: they were published from a manuscript in the possession of Cardinal St. Angelo, at Rome, by Vincent Galileo, in his discourse on ancient and modern music, printed at Florence in 1581. Burette reprinted them in 1720, with modern notes, from a Greek manuscript in the Royal Library at Paris. A fourth fragment was discovered by Kircher in a Sicilian monastery; it contained eight lines of the first Pythian of Pindar, written (according to Alypius) in Lydian characters. The music is simple, and runs through only six notes, a proof that its composition was antique,

at least previous to the invention of the heptachord lyre.

590. Χορὸν. The Egyptians were the first who invested the dance with that character of sublimity which has entitled it to the praises of poets and philosophers: the inventors of a mystic language, the symbols of which still grace their venerable monuments, they made their dances too, hieroglyphic representations of actions. They composed on a model of grave solemnity their *serious* dances, whereof the figures represented the revolutions of the stars, and the unchanging order and harmony of the universe. With them it was ever connected with religious ceremonies. They instituted in honour of Apis (the sun), one which expressed their sorrow for his absence and joy for his return. Among the Greeks, Orpheus was the inventor of sacred dances, or, rather he was the first, who, having introduced into his own country a form of ceremonious worship, ventured to consecrate to the culture of the Deity, the expression of pleasure. To the familiar dances of his youth, he added evolutions borrowed from the priests of Sais or Colchis. The sublime harmony of his lyre impressed on the minds of his people the lofty truths which his genius matured and revealed. In the course of time, the Greeks, charmed with the order and harmony which these dances created, in their religious observances, made them to constitute a part of ceremonies into which they were less admissible, namely, their dramatic representations. Mr. Knight says:—"Dancing was a part of the ceremonial in *all* mystic rites. The ancient Indians paid their devotions to the Sun, in a dance imitative of his motions, which they performed every morning and evening, and which was their only act of worship. In Greece, the Cnosian dances were peculiarly sacred to Jupiter, as the Nyssian were to

Bacchus, both of which were under the direction of Pan, who, being the principle of universal order, partook of the nature of all the other gods; they being personifications of particular modes of acting of the great all-ruling principle; and he, of his general law of preestablished harmony; whence upon an ancient earthen vase of Greek workmanship, he is represented playing on a pipe, between two figures, a male and female; over the latter of which is written ΝΟΟΣΣ, and over the former ΑΛΚΟΣ, while he himself is distinguished by the title ΜΟΛΚΟΣ; so that this composition explicitly shews him in the character of universal harmony, resulting from mind and strength, these titles being, in the ancient dialect of Magna Græcia, where the vase was found, the same as *νοῦς*, *ἄλκη*, and *μόλπη*. The ancient dancing, however, which held so high a rank among liberal and sacred arts, was entirely imitative, and esteemed honourable, or otherwise, in proportion to the dignity or indignity of what it was meant to express. The highest was that which exhibited military exercises and exploits, with the most perfect skill, grace, and agility, excellence in which was often honoured by a statue in some distinguished attitude, and it is highly probable, that the figure commonly called 'the fighting gladiator,' is one of these."

τ. 130. A version of the fable of Pandora's box.

223. *Ἄμητος δ' ὀλίγιστος*. The first of these words being proparoxyton signifies not "the harvest," but "the harvest-*time;* the sentence then illustrates the *ἀΐψα* in v. 221. Thus, "Soon comes a cloy of the conflict, whereof the sword strews upon the earth abundant haulm, but *the harvest-time is short*, once Jupiter, &c., *that is, this exercise of the sword cannot be long continued.*

312. *τέρποντες*. The present participle signifies

merely the endeavour. The same idea is conveyed by Virgil in "*lenibat*," Æn. 6, 467.

v. 7. Νόσφ' ὠκεανῖο. "Caussam comminiscitur Sch. br. ne per suam auctoritatem, πρεσβύτατος ὑπάρχων, obstet certamini Deorum. Diversam interpretationem video in paraph. ἔξω τοῦ ὠκ. h. e. loco, situ. At mimine trepidandum est, cum poetæ liceat figmenta sua, prout visum fuerit, variare."—*Dr. Kennedy.*

155. Ὄκνεον. Ὄκνος, only in a secondary signification, means "*reluctance, fear:*" it primarily signifies "*a heron;*" this bird was considered an ill omen, and such, of course, caused the intermission or abandonment of any enterprise.

164. Λέων ὣς σίντης, sq. "As a predatory lion, which the assembled multitude, an entire district, design to slay; he, at first contemptuously, advances, till some ardent youth wounds him with a lance, when, open-mouthed, he crouches for a spring: foam mantles his teeth, and his dauntless spirit vents the audible fury of his breast; he lashes with his tail his sides and haunches, and goads himself to the combat; with flashing eye he bounds ahead in his rage, to rend his human foe, or fall among the foremost of the crowd."

202. Ἡμὲν κερτομίας ἠδ' ἄισυλα. Here ἄισυλα and κερτομίας do not contain a repetition of the same idea. Ἄισυλα is not derived from ἄισαν συλᾶν: the final syllables are merely an adjective termination as καμπύλος. A similar opposition occurs in v. 255, ἔτεα καὶ οὐκί. The usage of the word in φ. 214, &c., is not inconsistent with this view. The adjective, I would say, means "*portentous,*" "*great,*" "*wonderful.*" And I would translate the two terms thus, "invectives and vaunts."

298. Μὰψ ἕνεκ' ἀλλοτρίων ἀχέων. "In a vain endeavour to avert the woes of others:" this use of ἕνεκα does not require illustration.

306. Ἤδη γὰρ, sq. In this sentence, from ὅν to θνηταών inclusive, is parenthetic; there is also an ellipsis, thus, "that the family of Dardanus may not, &c., *as may be naturally anticipated,* for Jupiter, &c."

497. Λέπτ' ἐγένοντο, i. e. λεπτονταὶ, antiquè.

φ. 12. Ἀκρίδες. It is still the practice of the Asiatics on the approach of a cloud of locusts, to set fire to such of the crops or plantations, in their way, as are combustible; and, by sacrificing a part, to save the rest.

45. This use of a dative for a genitive, is called by philologists "colophonism."

50. Οὐδ' ἔχεν ἔγχος, "he had not even a lance," οὐδὲ is literally "ne quidem," though its Latin derivative is "haud."

72. Ἴει from ἴεω; ἶει from ἵημι.

104. The quantity of the penultima of ἰλῖου in this line is unusual; the interposition of F accounts for it, ἴλιF-ου, ἰλιοFo. Vid. infra, "on syllabic quantity."

131. Ταύρους—ἵππους. One of the most ancient sacrificial customs of the Greeks was offering the lives of oxen and horses to their river-gods; the former, as their voices or horns represented the sound or form of their streams; the latter, as their speed was emblematic of that of the rivers.

276. Φίλη. Φίλος, in Greek poetry, signifies nothing more, in such cases as the present, than "meus, tuus, suus."

295. I would suggest as the syntax of this line, πρὶν κλυτὰ τείχη Ἰλίου κατέλσαι λαὸν. "Ere the walls of Troy enclose its forces."

303. Προσαΐσσοντος ἀν' ἰθύν ῥόον. "Against the headlong torrent."

χ. 126. Ἀπὸ δρύος, sq. On these words Mr. Bryant remarks, that "Pator" was a title of the sun, which

in Greek became πάτηρ and πέτρος; hence πέτρα, in its primary meaning signifies "a temple of the Sun," which was everywhere a sanctuary. Oak trees, too, sacred to Jupiter, (hence called *Sar-on,*) were indued with a similar sanctity. Of the same import are the words "Colonos" and "Colonè," derived from *Col-on,* "Solis ara."

173. Πέρι, "near." "Under (along) the walls of Troy." Virgil's "Circum muros," is not Homeric, but due to a Cyclian poet.

203. Πύματον τε καὶ ὔστατον. "In his extremity and for the last time." If one may presume "to paint the lily, and throw a perfume on the violet," I would almost say that a tautology of ὔστατον would sound more pathetic, "for the *last last* time."

214. Γλαυκῶπις. M. Gail's translation of this epithet in his "Essai sur les prepositions Grécs," is "Minerve aux yeux penetrans." The reason why the owl was consecrated to Minerva was its clear and penetrating sight. This was particularly the case at Athens, where owls were so common, that they may have been seen flying about even in the day-time. The interpretation of the epithet, as referring to color, is of as recent a date as the age of the Ptolemies. A temple was erected by Diomede to this goddess, under the name of Ἀθήνη ὀξυδέρκης. Her worship was introduced into Greece by Cecrops, (cotemporary with Moses,) borrowed from that of the Egyptian Neith, of whose name, that of the Greek deity is a modification.

270. Ἄφαρ, "instantly." To suppose that this word is ever an adverb of time is an error. Vide Glossary.

317. Οἷος δ' ἀστὴρ εἶσι, sq. "As Hesperus, the fairest star enthroned in heaven, moves amid other stars at dead of night, so flashed the lance's head," &c.

351. Χρυσῷ ἐρύσασθαι. Mr. Knight conceives the nearest advance made in the Homeric age to an issue of coins of specific value, to have been masses of unrefined ore, some of which are still extant, weighing about 260 grains. Of fourteen of these seen by him, only one is marked, and with ΣΙ, the initial of Σιφνίων, the inhabitants of an island rich in gold mines. These coins are probably such as the κροισεῖοι στατῆρες of Pollux, on the model of which the Persian Darics were afterwards struck of refined gold, first used in coin by Darius, son of Hystaspes; the large Darics were about the weight above stated, the small about half. To these succeeded the στατῆρες of the Asiatics, the Philippi (Philip-pieces) of the Macedonians, and the golden coins of other nations in succession down to the Roman aurei, French Louis, and English guineas. All nearly equalled in weight the Persian half-darics, though of different degrees of purity. All the Greek coins were various submultiples of the Homeric talent, which, for mercantile purposes was so divided, that coins were struck, each one 130th part of its value. The talentum vetus of four drachmæ is mentioned by writers on this subject, which can hardly be any other than the Homeric talent and Lydian stater. In like manner the silver coins of the Italians and Sicilians were, *by weight*, classified into talents, minæ, and nummi; brazen coins also, which among the Tuscans and Latins, who borrowed them from the Italian Greeks, were originally cast, and not struck; their respective weights, however, varied among different tribes. The coins of the other Greeks were named not from weight but number, consisting of bars or oboli, of brass or iron, of such a size that a man's hand could close on six of them, hence the name δραχμὴ, of a silver coin equal in value to six oboli; but the Attic minæ, and

the Attic Eubœan and Æginetic talents were *weights*. The Æginetic silver oboli and drachmæ were larger than the Eubœan and Attic; and it is perceivable from coins still extant, that the former circulated through the cities of Peloponesus, Bœotia, and Phocis; the latter through the rest of Greece. The drachmæ of Ægina, when perfect, weighed about 95 grains; the double drachmæ, 190; those of Athens and Alexander the Great, 65; the double, which are scarce, about 130. If the authority of Strabo and the Parian marbles be trustworthy, Phido, king of Argos, first established a silver mint at Ægina, 1369 B. C.; but Herodotus, perhaps more justly, claims the invention for the Lydians. The statement of Plutarch respecting coin struck by Theseus marked with an ox, is at variance with every thing known of history and antiquities; for, even *in the Homeric age*, long after Theseus, if that hero did ever exist, *the art was altogether unknown;* cattle and not metals, were then the measure of value. Gold, as may be expected, was coined before silver, or brass, being, in that age, more easily procured and more malleable. On the most ancient marked coins are impressed religious cabalistic symbols, lions, rams, fishes, &c., from which it may be inferred, that the Greek settlers learned both the symbols and the art from the aboriginal Asiatics, about 1000 B. C.

359, sq. It need scarcely be remarked, that the belief in the prophetic character of "last words" was a general and favourite superstition of the ancients.

441. Ἐν δὲ θρόνα ποικίλ ἔπασσε. "With an embroidery of rare flowers." A scholiast on Theocritus says, that θρόνα signified among the Thessalians "textile figures of animals;" with the Cyprians, "embroidered garments;" with the Ætolians, "vegetable drugs;" and in Homer, "*roses*." Another scholiast ex-

plains it by ἐμπαθεῖς βοτάνας. "Antipharmaca," is Heyne's interpretation. It would appear that the scholiast on Theocritus understood by it what we call "*flowered work*," "*Arabesque*," "*Moresque*," &c. The phrase altogether would seem to indicate a more improved state of the arts of embroidery and colouring than was attained by the Greeks of a later period; but Heyne supposes the barbarism of the Dorians to have effaced, on their occupation of Peloponesus, all characteristics of refinement.

466. Τὴν δὲ κατ' ὀφθαλμών, sq. "Darkness gathered heavily around her eyes, she sank backward, and sighed away her senses; far from her head she cast her costly head-gear, her fillet, her net, her braided hair-band; and that veil which the bright Venus gave her, on the day when her plumed Hector brought her from the palace of Heëtion."

474. Ἀτυζομένην ἀπολέσθαι. "Terrified to death." The following lines are much admired for their expression by Quinctilian.

ψ. 75. Δὸς τὴν χεῖρ', ὀλοφύρομαι. "Give me thy hand, that I may weep farewell;" understand ἵνα, and change the modal vowel.

82. Καὶ ἐφήσομαι. "I will impress it on you;" "will urge my request."

92. Ἀμφιφορεὺς. "*Amphora, diota.*" The proportions for the most part observed in ancient architecture, &c., were those of the (perfect) human body: thus, the first columns were colossal statues, previously to the date assigned to the legend of the Caryatides; and the breadth of the pediment subsequently continued to be one-sixth of the height of the column; the proportion of the length of the human foot to the height of the body. The antique urn, too, represents the outline of the posterior or anterior view of the human head;

the handles (hence called *οὖατα*) occupying the places of the ears. The potter's wheel, the art of modelling clay, and painting, were invented at Corinth about 700 B. C.—the most beautifully shaped and painted *earthen* vases have been found at Nola, Locri, and Agrigentum. To the sentiment expressed in this and the foregoing line, we find a parallel in Fletcher's Elder Brother, 3-5:

> " One age go with us, and one hour of death
> Shall close our eyes, and one grave make us happy."

258. *Ἴζανεν ἐυρὺν ἀγῶνα.* The Olympic games are said to have been instituted, on the plan laid down by Homer, by Iphitus, king of Elis. The Pythian festival, the institution of which was ante-Homeric, was confined, originally, to a musical contest, the subject of which was a hymn in honour of Apollo:

> —— *σέ δ' ἀοιδος ἔχων φόρμιγγα λίγειαν*
> *Ἡδυεπὴς πρῶτον τε καὶ ὕστατον ἀιὲν ἀείδει.*—*Hymn. Apoll.*

307. *Ἱπποσύνας ἐδίδαξαν παντοίας.* On one of the vases in Mr. Millingen's " Collection of ancient unedited Monuments," is represented a racing-chariot, to which the horses appear yoked like oxen, without reins or harness, their collars (*λέπαδνα*) being attached to the yoke, placed at right angles on the end of the pole; the driver holding a long wand, from the end of which are suspended two small rattles, intended by their jingling noise to improve the speed of the horses. Bells were afterwards used for the same purpose. In like manner the Numidian cavalry never used bridles, guiding their horses by a wand and the voice. On another vase in the same collection appears the chariot of Achilles, also without traces; in which manner the chariots of the ancient Persians were likewise represented. The only allusion in Homer to the practice of

riding horses is in Il. o. 680, sq. The Amazons are almost invariably represented on horseback.

421. Βάθυνε δὲ χῶρον ἅπαντα. "And made the place, throughout, a precipice."

758. Τοῖσι δ' ἀπὸ νύσσης τέτατο δρόμος. "Their velocity increased with their distance from the post."

832. Μάλα πολλὸν ἀπόπροθι, "of wide extent."

871. Ὀϊστὸν ἔχεν πάλαι, ὡς ἴθυνεν. "But his arrow he was long since holding, when he had once given it its aim." This use of ὡς is not uncommon.

ω. 29. Νείκεσσε, "slighted."

157. Ἄφρων, ἄσκοπος, ἀλιτήμων. The first of these epithets signifies an incapability of foreseeing consequences; the second, a disregard of those consequences, when foreseen; and the third, a contempt of moral obligations: "he will not be prevented by *insensibility*, *temerity*, or *impiety*."

271. Καὶ τὸ μὲν, sq. "This they bound firmly on the polished pole, at its outer extremity, and inserted the hook into the ring, thrice they wound it on the centre-curve at either side, and then on the rest (of the yoke), and turned in the ends."

347. Κούρῳ ἀισυμνητῆρι ἐοικὼς. "Like a youth of high rank." Vid. Eurip. Medea. 19.

544. Ὅσσον Λέσβος ἄνω. "All that Lesbos, the seat of Makar, contains within it upward, and Phrygia, and the wide Hellespont from above (downward)." The kingdom of Priam extended (geometrically speaking) from the *locus* of Lesbos on the south, to the Hellespont on the north, i. e. from the river Œsepus, the limit, in after times, of the Cyzicene territory, down to the promontory of Lectus opposite Lesbos: it was bounded on the east by Ida, and west by the Ægean, and comprehended nine subordinate principalities.

THE TWENTY-FOURTH ILIAD.

The continuity of the twenty-fourth Iliad with the other twenty-three, has been questioned by Iensius, and, of course, Zoilus. The reasons adduced by the former are at least, *primâ facie*, imposing; he remarks that its mythological allusions indicate a more recent era of fable than those in the preceding rhapsodies: in this Mercury is employed as a messenger by Jupiter, and the legends of Niobe (11) and the δοιοὶ πίθοι of divine dispensations occur; which, when examined, prove nothing: in every separate rhapsody occurs some mythological allusion peculiar to that which it is intended to decorate; as the golden chain, the fall of Vulcan, the punishment of Ate, &c. It will be perceived that Iris here, as elsewhere, fills her customary office of messenger, v. 144, and that Mercury is employed merely in his mercurial, his kleptical capacity. The other objection is founded on the assumed improbability of Priam venturing clandestinely into the Grecian camp, and an embassy is suggested as a natural preliminary; which would, nevertheless, have been the most improbable of all possible proceedings. The expedient of a visit to the Grecian camp could have been the result only of a sudden impulse. Objections have been also started on the ground of the languor and weakness of the language, and the violation of the unity of action; but these have been dictated by an imperfect consideration of the nature of the action of the ω. and its tendency; the diction requiring pathos rather than energy, and the continuation of the action of the poem having for its object the aggrandizement of the hero. Heyne, in his justification of such a closing scene, has fallen into the error of supposing that an epic poem should

necessarily leave no strong impression on the reader's mind, forgetting that the excitement of sympathy is seldom proportioned to the turbulence of the scene witnessed or delineated.

CHAPTER IX.

ODYSSEY.

I TRANSLATE part of the ninth section of Longinus de Subl., relating to Homer. "You will not, perhaps, my friend, deem me prolix if I lay before you one other passage of the poet relating to the affairs of men; that you may perceive how he is wont to rise with his heroes to their valorous deeds. A sudden gloom and inexplicable darkness overspreads the host of the Greeks; then Ajax in his distress prays: 'Jupiter! father! do thou at least extricate the sons of the Greeks from this gloom—restore the clearness of day—grant to our eyes their vision, and in the light, e'en destroy us.' Here is in truth the feeling of an Ajax; he does not petition for safety, (that would be a request beneath the dignity of a hero,) but conscious that, in the torpid gloom, he could exert his valour in no glorious exploit, with a feeling of indignation at being incapacitated for the combat, he prays for the speediest return of light, sure to find at least a death-shroud worthy of his heroism; though Jove himself be marshalled against him. But it is Homer who here breathes his inspiration into the strife, and is moved by no other affection than 'the frenzy of Mars, the wielder of the lance,' or 'of the devouring fire raving in the thickets of the

deep forest,' and 'the foam mantles his teeth.' He shows, however, in the Odyssey, (for I feel these additional observations for many reasons necessary,) that the characteristic of exalted genius on its ebb, is a fondness for fable: for it is evident from other reasons, that this composition was posterior to the other, as well as from the incidental mention of the Ilian calamities, as so many episodes of the Trojan war, and from his having herein discharged the debt of those sorrows and scenes of woe to which he had, as it were, long since foredoomed his heroes. The Odyssey is nought save a continuation of the Iliad, 'for there lies the martial Ajax, there Achilles, there too Patroclus, in wisdom equal to a God, and there my own darling son;' and, for the same cause, I take it, the whole structure of the Iliad, written in the vigour of his genius, he constituted interlocutory and full of action; while the greater part of the Odyssey is narrative, (the peculiarity of old age,) hence one may compare the Homer of the Odyssey to the setting sun, whose majesty, divested of his meridian intensity, still remains: for he does not here sustain the same freshness of thought which pervades the Ilian poems, the same uniform and undepressed sublimity, the same outpouring of continuous feeling, nor the same versatile and oratorical power of expression, thronged with a luxuriant clustering of images drawn from nature; but, like the ocean ebbing to its former level, and sinking within its proper limits, so the reflux of receding grandeur evinces itself in legendary and fabulous aberrations. But, when I say this, I do not forget the tempests of the Odyssey, the descriptions of the Cyclops, and some other subjects. I speak indeed of old age, but still the old age of a Homer: in all these, however, the narrative invariably predominates over the action.

I have, as I already observed, entered into this digression to shew that native sublimity, on its decline, sometimes deviates into spiritless loquacity; for instance, in the accounts of the wind-bag and the transformation into swine by Circe, which Zoilus has styled squeaking porkets, the circumstances of Jupiter having been reared as a nestling by the doves, and of the person fasting ten days after a shipwreck, with the incredible details of the massacre of the suitors: of such, what could one say, but that they are in reality the dreams of a God. There is yet another reason why the Odyssey should form a subject for study; that you may perceive, that the decline of a vigorous imagination in great historians and poets, weakens itself into a delineation of morals; for such, in some degree, are those passages which form the picture of tranquil life, sketched by him in the palace of Ulysses, and may be deemed a species of comedy, the transcript of human manners."

Odyssey, *a.* 2. Ἱερὸν πτολίεθρον. The adjectives ἱερὸς, ὅσιος, δῖος, θεσπέσιος, &c., being poetically employed to express the excess of any thing over others of the same kind in size, magnificence, &c.; these words may be translated "the magnificent or imperial city."

20. Ἀσπερχὲς μενεάινεν. "Entertained an enduring grudge against," &c.; the obvious etymology of the adverb suggests the idea of slowness and permanent durability.

35. Ὑπὲρ μόρον, "unjustifiably."

71. Κυκλώπεσσι. It is, perhaps, superfluous to repeat the ingenious solution of the fable of the *one-eyed* Cyclops, sc., that they first wore vizors on their helmets, permitting the use of the eyes, through *one* oval transverse aperture, or, that they were the constructors

of lofty round towers, admitting the light through a single window at the top; which would account for their imputed stature, as well as for the other peculiarity. These towers are said, by Mr. Bryant, to have exhibited in this aperture a perennial fire, they being dedicated to the worship of the Sun.

127. Vid. Virgil Æn. 12, 92; and the remark on Il. *ν*. 260, supra.

183. Τεμέσην. The most probable geography of Temesa is that of its having been in Cyprus. Cyprian brass was celebrated among the ancients.

262. Ἰοὺς χρίεσθαι. This practice does not receive the same censure from Virgil as here. Vid. Æn. 9, 773. The virus of the dead body of a viper is said to have been used for the medicinal purpose alluded to.

320. Ἀνόπαια. To interpret ἀνόπαια to signify a species of hawk, would be to introduce into Homer a tautology for which no parallel can be found in cases where similar appearances of birds are mentioned. The only instance in point is βοῦς ταύρος, in Il. β.

359. Τοῦ γαρ κράτος ἐστ' ἐνὶ οἴκῳ. To perceive the connexion between this and the preceding sentences, from μῦθος to ἐμοὶ, inclusive, must be considered parenthetic; and, thus it will immediately succeed ἔργον ἐποίχεσθαι, tr. " for to that alone your domestic authority extends." It will be perceived, by its accent, that the pronoun is emphatic. Vid. Æschylus, Sept. c. Theb. 206.

414. Οὐτ' οὖν. " I will not, *therefore*," &c. Vid. Eustath.

425. The syntax is ὅθι ἀυλῆς.

β. 7. Ἀγορήνδε. The Athenian ἐκκλησία is said to have been formed on the model of the Homeric popular assembly. Both were probably fashioned after the corresponding feature of the ancient Cretan constitution.

60. Ἦ καὶ ἔπειτα. Madame Dacier, taking from ἦ to ἐσόμεθα incl. as parenthetic, translates "Mais il viendra un jour, que je leur paroitrai terrible;" but this would require a slight alteration in the reading: the conjunction τε interferes, and the improbability of καὶ ὀυ being apodotic to ὀυ, opposes another impediment. It would therefore seem preferable to consider the passage as an admission of inability, preparatory to the declaration in the following line, which, in its turn, palliates the confession.

169. Ἄφαρ. Observe the interpretation of this line by Eustathius referring ἄφαρ to the verb, "that this be done immediately."

199. Ἀργαλέης, "wearisome."

203. Ὀυδέποτ' ἴσα ἔσσεται. "Jamais l'ordre ne sera retabli."—*Madame Dacier.*

230. Πρόφρων, "generous," in conferring favours; αγανὸς, "conciliating," in general deportment; ἤπιος, "mild," in pardoning offences.

233. Μέμνηται, "is grateful." As Hor. Græcia memor.

γ. 96. Μηδέ τί μ' ἀιδόμενος, sq. "Do not, from delicacy, or compassion, mitigate the truth."

184. Ἀπευθής, "uninformed," "in ignorance;" the passive form is ἄπυστος.

227. Ὄυπω τοῦτο ἔπος, sq. "I cannot expect that this prediction may ever be fulfilled—you have alluded to an arduous exploit—I am lost in the contemplation—I could not anticipate so glorious a consummation, were such even the will of the Gods."

274. Eustathius asserts that the limitation of ἄγαλμα to the sense of "a statue," is post-Homeric. It originally signified an ornament of any description.

332. Γλώσσας. This part of the victim was sacred to Mercury, to whom the concluding ceremonies of

every nocturnal entertainment were addressed; the rite was Attic.

460. Πεμπώβολα. A curious remark on this part of the ceremony is made by the Pseudo-Herodotus: Αἰολλεες γὰρ μόνοι τα σπλάγχνα ἐπί πέντε ὀβελῶν ὠπτῶσι, ὅιδε ἄλλοι Ἑλλήνες ἐπί τριῶν· καί γάρ ὀνομαζούσιν ὁι Αιολλεες το πέντε, πέμπε.

ζ. 163. Φοίνικος. "This tree is mentioned in the Orphic poems, as proverbial for longevity; and was the only one known to the ancients which never changed its leaves; all other evergreens shedding them, though not regularly, nor all at once. It has also the property of flourishing in the most parched and dry situations, where no other large trees will grow; and therefore might naturally have been adopted as a vegetable symbol of the sun; whence it frequently accompanies the horse on the coins of Carthage; and in the Corinthian sacristy in the temple at Delphi, was a bronze palm-tree with frogs and water-snakes round its root, signifying the sun fed by humidity. The pillars in many of the Egyptian temples represent palm-trees, with their branches lopped off; and it is probable, that the palms in the temple of Solomon were pillars of the same form, that prince having admitted many profane symbols among the ornaments of his sacred edifice."—*R. P. Knight.* Another, the most singular property of the palm, Mr. Knight has omitted to notice; that it flourishes in proportion as it is depressed; thus constituting an apt emblem of victory. The word φοίνιξ, according to Mr. Bryant, is derived from the Egyptian prefix *phi*, and the Greek ἄναξ; and was a title of honour or royalty, hence applied to the palm, and to crimson, the colour worn by royal personages; and lastly used as a provincial name, but not until after the Greeks became masters of that part of Asia: the inhabitants being,

down to that time, called Tyrians and Sidonians. From the belief that this tree had the faculty of rising again, when cut down, arose the fable of the Phœnix (as a bird) rising from its own ashes.

ι. 2. The following arguments have been adduced by a contributor to the Classical Journal, to prove that the Phæacia (Scheria) of Homer was no other than Palestine, and that Alcinous was Solomon. 1. Homer was acquainted with the *names* of Sidon and Egypt; it would be strange then, if, being cotemporary, he had made no mention of "Solomon in all his glory." 2. Corcyra, following Homer's route of Ulysses, was out of his way. 3. The name Alcinous signifying "powerful in wisdom," will be easily admitted to be applicable to the royal Jew. 4. The gardens of Alcinous, and those of Solomon, were equally remarkable. 5. Alcinous was sovereign of twelve tribes, so was Solomon (Kings, 1, 4). 6. The thrones of Alcinous and of the son of David were both supported by golden lions. 7. The naval powers of both were remarkable. 8. Homer attributes to the Phæacians that which foreigners generally asserted of the Jews, a suspicion and dislike of foreigners. With respect to the throne of Alcinous, as supported by golden lions, the words of Homer are χρύσειοι κύνες οὓς Ἥφαιστος ἔτευξεν; on which Mr. Bryant remarks, that they contain the vestige of a fable suggested by the Cuthite or Cusæan worship of the sun, or Vulcan, the χρύσειοι κύνες being a corruption of the name of his priests; the Sun being called sometimes by the Egyptians *cahen*, hence the Greek κύνες. A dog was also said to guard the temple of Jupiter in Crete. The epithet χρυσάωρ was of the same origin.

22. Νήριτον. In Ithaca there were two promon-

tories, Neius and Neritus, the former at the northern, the other at the southern, extremity.

25. Παντπερτάτη—πρὸς ζόφον. These words would most naturally signify "to the north-west;" but this is true of Ithaca, only with respect to Zacynthus, the Oxiæ, and Echinades. The explanations suggested by Strabo and Eustathius are so unsatisfactory, that the only clearing up of the difficulty appears to be the removal of v. 26. Ithaca will then be said to lie, where it really does; the most northern of the group.

31. Κίρκη. The fable of Circe, as well as those of the Cyclops and Læstrygones, is a perverted account of the practices of sacrificing and eating the flesh of human victims familiar with the priests of the Sun. The sufferers of this loathsome superstition were allured to their death, in some cases, by the musical talents and personal beauty of the priestesses, which is alluded to in the legends of Sirens and Circe, as resolved by Mr. Bryant. A scholiast describes the Cyclopes as identical with the Leontini, and the Lotophagi, with the Agrigentines or Camarinenses. Speaking of Sicily, Mr. Bryant says, that the name θρινακίη has no allusion to its triangular shape, as Delos was called by this name; but that the Greek τράχιν is a corruption of the Egyptian *tor-chun: turris sacra.* Vid. Eurip. Phœn. 195.

119. Πάτος ἀνθρ. The interpretation of πάτος offered here by Eustath. sc. ἀναστροφὴ, ὁδός, may be improved upon by translating "the *presence* of man does not control them."

127. Αἰ κεν τελέοιεν ἕκαστα. "Which would supply all their wants."

143. Οὐδὲ προυφαίνετ' ἰδέσθαι. "And was invisible," sc. the Deity. The idiom requires this, οὐδὲ connecting the two verbs.

151. Ἀποβρίξαντες. The ideas included in this by a scholiast are superfluous, sc. ἐπὶ βόρᾳ καὶ τρυφῇ, the verb simply signifies "to rest."

245. A scholiast remarks that Homer inverts the customary application of the words βρέφος and ἔμβρυον; the former, in all other Greek, signifying the young animal after, the latter before, birth.

379. Διεφαίνετο, "became red."

385. We have here described the process of working what we call a capstan.

452. Eustathius conjectures that Polyphemus most probably had originally two eyes, and that one having been lost in some previous adventure, this deficiency hinted to Ulysses to finish what some other wanderer, in a similar predicament, had begun.

542. Eustathius explains this by εἰς τὴν τοῦ πέραν νησιδίου χέρσον θέμωσεν ἱκέσθαι τὴν ναῦν. May not the construction be ὥστε μὴ ἱκέσθαι, thus making the present case, exactly what one would expect, the reverse of the former.

κ. 5. Heraclides Ponticus considers Æolus and his twelve children an allegory of the year and the twelve months.

24. If I may venture an emendation, I would read ἵνα μή τι παραπν. ὀλ. π. making τι the nominative, and taking ὀλίγον adverbially, "that no adverse wind may blow."

32. Πόδα most naturally signifies the sheet of the mainsail, or rather the lug-sail (as they had but one). There is nothing inconsistent in the phrase, as applied to the helms-man, who, though not always with his own hands, virtually controls the motions of the sails.

41. Ὁμὴν ὀδὸν. "The same expedition."

56. Ἀφυσσάμεθ' ὕδωρ. Equivalent to "cleared the pumps."

82. Ὅθι τοιμένα ποιμὴν, sq. "Where the herdsman bringing home his flock, calls his fellow, and he obeys the call, and drives out (others): there too, such as can dispense with sleep receives double wages; one, as the tender of the oxen, (by night, as being less defended by natural covering from the asili, and therefore unfit to be exposed to the heat of the day); the other, as the guardian of the white sheep (by day); for the services of the day and night succeed each other without intermission."

136. Κίρκη. The Homeric Armida appears to be an allegorical personage, partly of the same character as Orpheus and Amphion; the vocal talent in all is the same emblem of the alluring influence of culture and civilization on barbarism, though varying in its tendencies, effecting in one case an amelioration, in the other going a step farther, and degenerating into laxity and licentiousness.

164. Ἐμβαίνων, λάξ πρόσβας.

248. Γόον ὤϊετο. "Dwelt upon, brooded over his sorrow."

398. Ἱμερόεις γόος. "Tears of gladness, the pathos of joy."

513. Ἀχέροντα. Strabo places this lake between Cumæ and Misenum. He also observes that the names given by Homer were really the ancient names of rivers in the neighbourhood, though the poet, in the exercise of his privilege, does not place them in their proper situations. It is transmitted by some writers, that the Cimmerii once inhabited this part of Italy, (vid. λ. 14,) and that the cave of Pausilippo was formed by them about the Trojan era, where they were in the habit of offering sacrifices to the dead. Silius Italicus says, that the old name of the Lucrine lake was Cocytus. Acheron and Avernus are also reported to

have been identical. Livy records, that in this place Hannibal offered sacrifice to the manes. Mr. Sandys, in his Travels, says, "These ceremonies being performed, they laid the corpse in a boat, (*of papyrus*, hence Virgil's *sutilis cymba*,) to be wafted over Acherusia, a lake on the south of Memphis, by only one person, whom they called Charon, which gave to Orpheus the invention of his infernal ferryman; an ill-favoured, slovenly fellow, as Virgil describes him. About this lake stood the shady temple of Hecate, with the ports of Cocytus and Oblivion, separated by bars of brass, the original of like fables. When landed on the other side, the bodies were brought before certain judges; if convicted of an evil life, they were deprived of burial; if otherwise, they suffered them to be interred." This system of taking public notice of all deaths had a political design, the prevention of murders. The whole recital is, by some, supposed to be a transcript of the Grecian, or rather Egyptian, mysteries. See Warburton's "Examination of the Sixth Æneid." Mr. Bryant supposes "Acheron" to be synonymous with "*Ekron*."

555. "It appears that this young gentleman retired, in order to keep himself cool, to no other place than the *roof* of the palace, (which is not, I believe, generally perceived,) and forgetting where precisely he was, or how he got there, descending sooner than he expected, dislocated the vertebræ of his neck, by coming down the wrong way."—*Anonymous Essay*, date, 1779. Homer, too, jests with the fate of the unfortunate Elpenor, (vid. λ. 58.)

λ. 19. Νὺξ ὀλοή. Eustathius correctly translates these words "unnatural darkness."

47. Ἐπαινῇ. Buttmann's ingenious and correct interpretation of this epithet is "illustrious," famous,

lit. "much-talked-of," ἄινος, i. q. μῦθος. See Glossary.

76. Μοι—ἀνδρὸς. For other instances of this change of case, called σχήμα ἀντιπτωτίκον. See Il. κ. 187, ξ. 139; Od. ψ. 215.

94. Ψυχὴ—ἔχων. This syntax, familiar to the dramatic poets, is called by grammarians σχήμα πρὸς τὸ σημαινομένον. See π. 476.

134. Ἀβληχρὸς θάνατος. "A painless death."

147. Νημερτὲς ἐνίψει: i. e. to speak in one's real character. See Virg. "Veras audire et reddere voces." Æn. 1.

235. The legend of the thunder of Salmoneus is post-Homeric.

270. Μητέρα δ' Οἰδιπόδαο. The differences are remarkable between the Homeric and dramatic accounts of Œdipus: 1. In the name of Jocasta. 2. In Homer's omitting to mention the Sphinx. 3. The insinuation that Œdipus continued to be king of Thebes, after the death of Jocasta, v. 275. 4. In the manner and place of his death; in Homer, he is δεδόνπως, slain in battle, and buried at Thebes. In the tragedies he dies at Athens, and by a preternatural death. Pausanias, when he says that Homer mentions no children of Jocasta and Œdipus, forgets the allusions in the Iliad to the war of the Septem. c. Theb., and supports this error by an erroneous translation of ἄφαρ ἀνάπυστα, sq., making ἄφαρ an adverb of place, it being always applied to time.

300. "The sons of Tyndarus were, by the same means, (sc. the habit of giving to children at their birth, the names of deities, under whose protection they were supposed to be thus placed, which names were subsequently changed for others,) confounded with the ancient personifications of the diurnal and

nocturnal sun, or of the morning and evening star, the symbols of whose attributes, the two oval or conic caps, were interpreted to signify their birth from Leda's egg; a fable, engrafted upon the old allegory, subsequent to the Homeric times; the four lines 300 to 304, being undoubtedly spurious, though extremely beautiful: λελόγχασ' ἴσα betrays the interpolator, the adjective having been written with the digamma."—*R. P. Knight.*

321. Θησεὺς. "Theseus appears likewise (as well as Perseus) to be a personage who started into being between the respective ages of the two Homeric poems; there being no mention of him in the *genuine* parts of the Iliad (vide Il. *a.* 265), though the Athenian genealogy is minutely detailed; and he being only once slightly mentioned as the lover of Ariadne in the genuine parts of the Odyssey. He seems, in reality, to be the Athenian personification of Hercules, he having the same symbols of the club and lion's skin; and similar actions and adventures being attributed to him, many of which are manifestly allegorical, such as his conflicts with the Minotaur, the Centaur, and the Amazons."—*R. P. Knight.*

323. The story of the desertion of Ariadne by Theseus is post-Homeric.

415. Ἤδη μὲν πολέων ἀνδρῶν φόνῳ αντεβόλησα. This idea is beautifully expressed in the following, by Lord Byron:

"Oh! God! it is a fearful thing
To see the human soul take wing
In any shape, in any mood:—
I've seen it rushing forth in blood;
I've seen it, on the breaking ocean,
Strive with a swoln convulsive motion;
I've seen the sick and ghastly bed
Of sin, delirious with its dread:
But these, &c."—*Prisoner of Chillon.*

567. Μίνωα. From the Phœn. *mi-nōn*, sc., "aquæ princeps."

575. The fable of the Vulture and Tityus, was drawn, according to Mr. Bryant, from the device of a vulture decorating the front of a temple occupying the space mentioned. The Egyptians used to ornament their temples with figures of birds of this species, hence the name Egypt, from ἄετος and γύψ.

600. Τὸν δὲ μετ', sq. "Next, I beheld the might of Hercules, his phantom; for he is himself a reveller at the banquet of the Gods, and possesses the slender-footed Hebe, daughter of Jove and the golden-slippered Juno: around him rose the screaming of the shades as of birds; while he, like lowering darkness, holding his uncased bow, the shaft upon the string, scowls fiercely, ever as though he would free the arrow: a burnished belt encircles his breast; it was a cincture of gold; there wonderful designs were executed; bears, and boars of the wild, and grim lions, battles and combats, bloodshed and homicide: nought before or since, e'er designed the ingenious author of that belt." The chief deity of Tyre and Sidon was called Ourcholl; by the Egyptians Archel; in Greek Ἡρακλῆς.

635. Ἐπὶ νῆα κιὼν. Homer's land of the dead appears to be considered and spoken of by him as an island, placed by Strabo in the Atlantic, off the coast of Spain. Ὠκεανὸς. Phœn. *Og*, "a boundary."

μ. 72. Ἀλλ' Ἥρη παρέπεμψεν. Eustathius attributes the interposition of Juno on this occasion to the employment of her agency as an allegorical personage, i. e. a prosopopœia of the air; but this is a subtlety which Homer certainly never descended to. This verse and the preceding three Mr. Knight confidently asserts to have been interpolated. On the allusion in v. 69, he remarks: "The Egyptians, as be-

fore observed, represented the sun in a boat instead of a chariot, (a symbolical composition of the plastic spirit upon the waters,) from which boat being carried in procession upon men's shoulders, as it often appears on their sculptures, probably arose the fable of the Argonautic expedition, of which there is not a trace in the genuine part of the Homeric poems."

85. Σκύλλη. Mr. Blackwell considers the fable of Scylla to be the poetical form of expressing the insecurity of a coast infested by pirates and wreckers.

198. According to Madame Dacier, φθογγὴ signifies instrumental, ἀοιδὴ vocal music; perhaps the former may rather be understood to mean the *music*, the *air*, and the latter the words of the song: ἀοιδὴ elsewhere signifying "a musical recital," vide θ. 948.

306. Ὕδατος γλυκεροῖο, "*fresh* water. Virg. "dulces aquæ."

CHAPTER X.

MYTHOLOGY OF HOMER.

It appears that the mythi, which Homer either adopts to suit his own purposes, or alludes to, were invented and subjects of tradition before his time, (ἔκ μηδενὸς δὲ ἀληθοῦς ἀνάπτειν καίνην τερατολογίαν ὔυχ ὁμηρίκον, is the judgment of Strabo and Polybius, but Homer amplifies and elevates to the rank of the superhuman (ἐκτραγωδεῖ) what he has heard;) and that they belong to different classes, the basis of their structure being legends of different and successive stages of antiquity; some, commemorative of deeds and circumstances trans-

mitted from one generation, to furnish a tale of wonder to another; others, the vehicles of conjectures and external perceptions concerning natural phenomena, wrought by the ingenuity of imagination into the forms of reality; and both rendered attractive by the diction and sentiment of antiquity; that most of the latter class had previously become popular in several poems, and had been presented in various costumes, by the fancies of the several authors, and, thus offered, that he had adopted and used them; that he makes mention of many *historic* legends, in occasional and distant allusions; and the other class, I mean that which contains the substance of popular belief respecting physical and theological subjects, that he so turned to his own uses (either following the statements of others, or modelling to his own taste,) as to make a historic use of the personifications of abstract qualities and natural phenomena; that is, that these, called and believed to be deities, are introduced as actors into the plot of the story, so as to effect the awakening of wonder, the highest aim of epic composition.

To represent the power of Jupiter, as eminent above that of the other deities, how possibly could the idea of a chain suspended from the heaven, to which all the rest are attached, and moveable by him alone, have suggested itself to the poet's imagination? A conception so far-fetched, so inconsistent with his habitual style of thought is untenable; but it becomes a pleasing and ingenious allegory if we understand in it an ancient legend; for, under this image, we know the connexion and order of the parts of this universe to have been adumbrated, all being held immoveably in their places by an attraction proportioned to their weight. A similar resolution is applicable to the mythus of the sus-

pension of Juno and the two anvils, borrowed from an older poet, by whom it is introduced into the history of Hercules. The quarrels of Jupiter and Juno have the same tendency.

That an affinity exists between these, and that species of poems denominated Cosmogoniæ and Theogoniæ, will be perceived by a comparison of the Theogony of Hesiod; if the passages containing them are not to be rather considered as recent interpolations, which would be to grasp at conjectures and reject probabilities: upon this principle we should expunge the lines Il. θ. 13—16; concerning Tartarus, θ. after 478; on the subject of the Titans and Saturn, ξ. 274—279; o. 203—225; and the allusion to the aid afforded by Thetis to Jupiter, α. 398, sq. Legends borrowed from the Heraclean poems, are easily discoverable by their general aspect and style of narration, as Il. ξ. 249, sq., θ. 18, sq.; that treating of the shipwreck at Cos, ε. 392; of the war at Pylos, and capture of Troy by Hercules, ε. 637; and the allusions contained in ξ. 18, α. 590, τ. 91, sq., θ. 362, sq., &c.

The mythus of the Aloidæ has been similarly appropriated, according to a scholiast, from Antimachus. The origin of that respecting the cestus of Venus, is not so certainly traced: nor am I satisfied whether the cooperation of Minerva with Diomed is an original conception; it appears more like a variety of the account by a previous writer, of her having taken a similar interest in Hercules. Certain allegorical forms of expression and narration, with a peculiar style of epithets, seem to belong to the poetic language of a previous age; e. g. the visit of the gods to the Ethiopians; eminence of skill in any art or profession being attributed to divine instruction; distinguished individuals claiming celestial parentage, &c., and gave rise to strange

histories of the amours of the Gods, which are to be found in the poem of the Ἡοιοί.—*Heyne.*

Harpyies. Il. π. 150. It is obvious that the first notion of the Harpyies originated in a *prosopopœia of storms*, which same idea brought Typhon into poetical existence. In this passage, but one, Podarge, is mentioned, two others are elsewhere named, whose names Aello and Ocypete, are indicative of the phenomena which they represent. Hesiod, Theog. 267. The tradition of the Harpyia having produced horses, is merely an allegory, denoting more impressively the speed of the animals, and thus it became necessary to endue the parents, the female one at least, with their form. From the epithet ἠύκομοι in Hesiod, it is natural to suppose that their faces were those of women; in Homer that is not alluded to, except in Od. ν. 77, by the word κοῦραι; but there and here they are of different forms; being there represented as birds, and taking off the daughters of Pandarus. Whence it becomes evident, that these mythi, which serve the purposes of poetic decoration, in the ancient symbolical style of representing abstract ideas by forms palpable to the senses, are of a different class from those which form the subject of tradition founded on fact. According to an ingenious conjecture of Kœppen, these lines may be made to allude to the Harpyies being used as chariot-steeds by Zephyrus. As they are attributed to Sol, Lucifer, &c. (Euripides, Phœn. 220,) and then, Ζέφυρῳ τέκε will signify, "*in Zephyri gratiam*," i. e. *for his use*, or, *while in his possession;* but the Greek τεκεῖν τινὶ, will hardly bear this interpretation. Παρὰ ῥόον Ὠκεανοῖο is in accordance with the practice of ancient poetry, of placing all monsters in the far west, near the dwellings of Nox and the Inferi, as has been noticed on Virgil, (Georg. 3, 270,)

and Apollodorus. The horses of Achilles, on his death, would fly away, ὑπὲρ Ὠκεανοῖο ῥοας, καὶ Τηθύος ἄντρα, if not detained by Neoptolemus—Ibid. They represent, according to Mr. Bryant, the predatory priests of the sun.

Ate. Il. *a.* 412, *τ.* 135, &c. Ate, on a comparison of different passages in Homer, is found to signify: 1. *The temerity of an exasperated or overbearing mind,* as Il. *a.* 412, *τ.* 135; Od. *δ.* 261, *ο.* 233, and *ψ.* 223. 2. Since there stands frequently some difficulty in the way of ascribing such error to an individual of habitual prudence, it is in these cases conceived to mean *infatuation;* the idea of a divine influence, or the malevolence of an irresistible fatality being associated, under which latter, Agamemnon defends his conduct in Il. *τ.* 87, ἐγὼ δ' οὐκ ἄιτιός εἰμὶ, hence it also stands for *a suspension of the usual mental activity,* as in the case of Patroclus, τὸν δ' ἄτη φρένας εἶλε, *π.* 805. 3. It is the *injury* which one, under the influence above-mentioned, inflicts on another: in this sense particularly is Ate personified. 4. It is the *disgrace* consequent on such injury, *ζ.* 356, *ω.* 28. 5. It is the *criminality,* or *remorse,* which we find haunting the guilty, (Il. *ι.* 508, τῷ ἄτην ἅμ' ἕπεσθαι.) 6. It is the final consequence, *the retribution,* (Il. *β.* 111, and *τ.* 270, Ζεῦ πάτερ, ἦ' μεγάλας ἄτας ἀνδρεσσι διδοῖσθα,) in which sense νοσος is used by the tragic poets, (vide Eurip. Troad. 27, 1012.)—Ibid.

Dodona. Il. *π.* 233. Ζεῦ Δωδωνᾶιε. From an article on the Dodonæan oracle of Jupiter, in the "Memoires de l'Academie des Inscriptions," vol. 35, we learn that the worship of the Dodonæan Jupiter was a Pelasgic rite; and that the officiating ministers were the Selli, of austere and primitive simplicity of life. The ancient records, collected by Strabo, (7, p. 504,) contain these

remarks: that Dodona was situated among the Hyperborei, and that there existed two cities of the name. In the most remote antiquity alone, could Epirus have been considered a Hyperborean region; an epithet attached to all cities situated in the distant North. From Stephanus Byz. we learn, that Philoxenus (ὅ τήν Ὀδυσσείαν ὑπομνηματίζων) has spoken of two Dodonæ, one in Thessaly, one in Molossia: with the latter, the Dodona of Epirus must have been identical. What then could have been the other of Thessaly? In the early ages, no distinction of Epirus from Thessaly was observed; for we find the Dodonæi among the Thessalian troops, (Il. β. 750.) The Pelasgic tribes were ever unsettled, and the Molossi dwelt in the westward mountains; thus they became identified, and from these different names of the same Dodona, arose the modern belief in the existence of two, which was further encouraged by the apparent inconsistency, that a foreign Epirotic deity should be invoked by a Thessalian chief: ἓν θετταλίᾳ, I suspect to have been the original reading of a passage in Stephan. Byz., which at present stands thus, "*esse et aliam Dodonam* ἔν Ἰταλία." The error was detected by Epaphroditus at this passage, where follows ἐπικεκλήκε δὲ Ἀχιλλεὺς τόν (ἔν) θεσσαλίᾳ γειτνιῶντα θέον; as *Pandarus* invokes a *Lycian*, and *Chryses* the Sminthian (*Phrygian*) deity. Of the name Dodona, a trifling etymology is given, "ἀπὸ τοῦ διδόναι," quoted by a scholiast; and for πελασγίκε, "οτι γής πέλας ἐστι:" this nonsense owes its being to Cleanthes. Some have asserted that this god was called ναῖος, ("ὑδρηλὰ γὰρ ἐκεῖ χωρία,") which must have obviously been suggested by an effaced inscription, **** ναῖος; he is also named Βωδωνᾶιος, the Æolic form, in which dialect Δελφοὶ was pronounced Βελφοὶ. Zenodotus reads Φηγωναίε from Φήγος, "ἔπει ἔν Δωδώνῃ πρῶτον

ἡ φηγός εμαντεύετο; but rather from dwelling ἓν φηγῷ. Suidas is authority for the existence, in Thessaly, of a temple of that name; and Cineas, for that of a town, Rhegus, whence the oracle was removed to Epirus. The name πελασγίκε is easily explained from Herodotus, Clio, 52, sq., where he says, "The whole worship of the *Pelasgi* consisted of sacrifices; as I remember to have heard at Dodona; but they had not, at this period, distinguished their deities by names, with which they were not yet acquainted: the general name θεοὶ was commemorative of the tutelary power which they were supposed to exercise; and subsequently, of their individual appellations, many were imported from Egypt, among the most recent, that of Dionysus; the rest, after a time, they obtained on divine authority, at *Dodona:* this oracle is considered to have been the most ancient, and at this period, the only one among the Greeks. From this time the nominal designation of the deities was constantly included in the ceremonies of their worship, and was perpetuated by the Hellenes. Whence the several deities derived their origin, or, whether or not they had existed, collectively, during all time, and in what corporeal forms they were recognized, was not until very lately ascertained. Homer and Hesiod were the originators of Greek theogony; they assigned to them their names, honours, professions, and forms. Of the oracles of the Greeks, both Hellenic (European) and Lybian, the Egyptians give the following account: the priests of the Theban Jupiter say, that two priestesses were brought away from Thebes by the Phœnicians, of whom one was ascertained to have been sold in Libya, and the other to the Greeks, where they afterwards severally established oracles. The statement of the Dodonæan seers is this: that of two black doves, which had flown from

Egyptian Thebæ, one arrived in Libya, and one among them, and sitting on a beech-tree, uttered a human voice; saying, that on that spot, should the oracle of Jupiter be; which, as a divine mandate, the natives obeyed; that the other, on her appearance among the Libyans, ordered, in like manner, the establishment of the oracle of Ammon (Jupiter). These women were, in my opinion, called *doves* by the Dodonæans, because they were foreigners, and appeared to them, before they became acquainted with the Greek language, to utter the inarticulate sounds of birds. The report of their blackness contained an allusion to their Egyptian origin. The system of prediction at Dodona, bears a close resemblance to that of Egyptian Thebæ." Thus writes Herodotus. In the Pelasgi were included the Thesproti, Chaones, and other nations in this neighbourhood; in this region also inhabited a branch of the same tribe, the Γραίκοι, who gave to their territory the subsequently universal name Græcia. Aristotle, Meteor. 1, 14. Here too dwelt the Σέλλοι. By those who are of opinion, that the invocation of this Jupiter by Achilles, a Thessalian, is in accordance with his national rites, this name of Jupiter is preferably referred to the Pelasgi of Thessaly, Πελασγία γὰρ πρότερον ἡ Θεσσαλία ἐκαλεῖτο, ἔξ ὁυ καὶ πελασγικὸς, ὡς ὑπὸ Πελασγῶν τιμῶμενος. The posterity of Æolus possessed a part of Thessaly, in which was situated Arnè, founded by Bœotus, whence the inhabitants are called Bœotians, and with these took refuge the Cadmæi, forced to emigrate from Thebes. In about sixty years after the capture of Troy, these Bœotians, together with the Cadmæi, on being dislodged by the Thessalians, retired into Bœotia, to which they then gave their name. (Diodorus, 4, 67.) And, in like manner, the Pelasgi, exiled by the Œoles, on their occu-

pation of Arnè, retreated to Dodona. The Pelasgi, and their name, continued long in Thessaly and several other districts. We find the name Pelasgiotis; and the region about Scotussa was named Pelasgia, where Suidas, quoted by Strabo, says that there stood a temple of Jupiter, whence his worship was transferred to Dodona. Some read in this line Πελαργικέ, which they derive from the traditionary existence of a white mound, λόφος ἀργὸς, called πελαργικὸν, within the sacred precincts of Dodona. Others again read Πελαστίκὲ; ὅν πέλας ἐστὶν ὁ ἄηρ, Ζεὺς γὰρ ἐστὶν ἡ τοῦ κὸσμου ψυχὴ, ἀερῶδης ὕυσα. These persons, in the spirit of grammatic or philosophic trifling, fancied a contrast between πελαστικὲ and τηλόθι ναίων, which Achilles uses simply because he was far from home. An ancient legend, according to scholia A. and B., says, that Deucalion, in obedience to the response of the πελείας, planted a colony of those who survived the deluge (referred by some to Delphi), and called it after Dodonè, one of the Oceanides. The account is given by Thrasybulus and Acestorides, mythological writers. This name, according to Acestodorus, was derived from *Dodonus, or Dodon,* the son of Jupiter and Europa. Herodianus deduces the name from the *river Dodon.* In the scholiast B. other particulars are given, which however are post-Homeric, such as the oracular authority of kettles, &c. On the subject of the prophetesses, Homer appears to differ from the account of Herodotus, as may be collected from the term ὑποφῆται; who were probably, however, but the interpreters of the πελείαδες. He also mentions the oak, Od. ξ. 327, alluded to also in the fragment of Hesiod, quoted by the scholiast on Sophocl. Trach. 1082; an idea taken probably from the practice of the uncivilized natives, of living in hollow trees, consonant with the habits of

the most ancient Pelasgi. From the Selli, to whom the care of the temple particularly belonged, were chosen the ὑποφῆται. The hypotheses of the river Selleis deriving its name from the Selli, and they from the river, have been variously adopted. The mountain Tomarus, or Imarus, was adjacent, from which we find, in remarks on Od. π. 403, that the ministers of the temple were called Tomouri. The Selli, according to some accounts, were more properly called Helli, and, under either name, must have been Pelasgi, who were all eminently observant of sacred rites. They adopted a style of life retired and eccentric; not unlike that of mendicant monks. From Alexander Pleuronius we learn that the Helli were a Tyrrhene people, with whom this form of worship was national and hereditary; these Tyrrheni being Pelasgi, and generally confounded with the Tyrrheni of Hetruria. In the 140th Ol. B. C. 220, Dodona shared the general devastation of Epirus by the Ætolians, in the Social War, (Polyb. 4, 67, 3,) which was followed by a similar storm on the Roman conquest, when not less than seventy cities of Epirus were, in one day, levelled with the ground.

Olympus. The belief that Olympus was the favourite residence of the deities, took its rise, among the Pieres, who lived at its base, principally from the summit of the mountain being invisible, wrapt in perpetual clouds, and supposed to be ever unvisited by the winds (Od. ζ. 42): the same causes which, among the Phrygians, effected the consecration of Ida, and a similar superstition among the North American Indians. Jupiter, Ἴδηθεν μεδέων, was believed to have inhabited particularly the ῥίον of Olympus, which was the neck, or column, supporting the crowning platform.

Although it cannot be a matter of doubt, that the personages of Grecian mythology, being, like almost

all other institutions of antiquity, of oriental origin, were, at their creation, allegorical personifications of abstract moral qualities or physical phænomena; yet, it will become equally evident, on investigation of the occasions and circumstances of their intervention and agency in the action of the two Homeric poems, that they are employed by the poet as mere dramatis personæ, distinguished, of course, by many of their original characteristic symbols and occupations; and that they are introduced into the plots of the Iliad and Odyssey with no deeper meaning than the human characters, acting and speaking, designing and counterplotting, as the abettors and partisans of the hostile interests. It has been remarked, that Homer's deities are judiciously divided between the two parties: the Greeks temperate and prudent, are assisted by Pallas and Juno. The Trojans are aided by Mars, an ill-regulated, warlike spirit; Venus, luxury and effeminacy; and Apollo, the personification of heat, ecstatic music, and passionate poetry. Jupiter, the universal nature, or celestial influences, alternates between them. Neptune is altogether in the Greek interest, as they are lords of the sea. Hermes and Diana do not interfere prominently; but, according to the Egyptian tradition, are opposed. The others, Kronos, Demeter, Hades, are not at all participators in the combat. Phœbus, in his proper capacity, sends a plague; when Achilles, warned by Juno, (the state of the air,) takes measures for its remedy. When provoked to anger, Pallas (prudence) tranquillizes him: but this is, perhaps, the very widest extent to which, consistently with its inseparable dignity, an allegorical meaning can be applied to the presence of the Gods in this poem, not because such allusions would be in themselves unworthy, but that they would imply an attention to minor subtleties and

cumbrous machinery unsuited to the simple grandeur of an epic. As Oriental mythology, probably Phœnician, (which of all foreign influences most materially affected the more recent theology of the Greeks,) supplied the persons and attributes of deities; so traditional perversions of the Mosaic histories have formed the foundations of many of their imputed actions, as the war of the Titans, suggested evidently by the confusion at Babel; the fall of Vulcan and relegation of Apollo and Neptune, by the degradation of the rebellious angels. The loves of the angels alluded to in Genesis, vi. 4, have been transferred to the terrestrial amours of the heathen deities; and the facts which supplied the Greeks with the materials of Deucalion's flood, and Phæton's conflagration, need scarcely be pointed to in Noah's deluge and "the fire-shower of ruin" on Sodom and Gommorah. The few inhabitants of the Homeric heaven appear to be, all of them, creations of the philosophy above alluded to. The Ζεὺς, Ἥρη, Ἀπολλων and Ἄρτεμις, Ποσειδῶν and Θέτις, are to be easily traced to the realities of nature which they represent. The moral quality personified in Minerva is equally obvious. The character of Mars, the opposite to this, embodies the "vis consilii expers," whose subordinate associates are Δειμὸς, Φόβος, Ἐννὼ, Φύζα, &c. The belief in the existence of pastoral deities, Oreads, Naiads, Rivers, &c., was the natural result of the effect of sublime and romantic scenery on a people of fervid and poetic imagination.

These, and a few others, spoken of as representatives of a dynasty already superseded, Κρόνος, Ἰαπέτος, &c., are represented as under the control of a destiny irresistible, but conditional; and this is the chief difference between the Fate of Homer and that of the tragic poets, it admitting in the latter neither of re-

sistance nor evasion. This characteristic of the epic Fate is brought remarkably into view in Il. ι. 410, and Æn. 8, 398. On this subject Schlegel writes to the following effect: "Interior freedom and exterior necessity—these are the two poles of the tragic world. Each of these ideas is brought into full manifestation only by its opposition to the other. Since the feeling of interior self-determination elevates the human being above the unlimited dominion of impulse, of natural instinct; in a word, absolves him from nature's guardianship, so also the necessity which, beside her, he has to recognize, can no more be *physical* necessity, but must lie beyond the world of sense in the bottomless depths of the infinite; consequently exhibits itself as the unfathomable might of destiny. Therefore also, it extends above the world of Gods; for the Greek Gods are merely physical powers, and, though immeasurably higher than the mortal man, yet, compared with the Infinite, they rank in the same grade with him. This gives rise to the altogether different manner in which they are introduced in Homer and the tragedians. In Homer they appear with mere chance-caprice, and can impart to the epic poem nothing higher than the charm of the marvellous. In tragedy, on the contrary, they come forward either as servants of Destiny, and mediate executors of its decrees; or the Gods prove themselves godlike only by asserting their freedom of action, and are involved in the same battles with Fate as man." These personages were, until recently, considered to be irregular and unmethodized fictions; no particular or permanent line of action being assigned to any; they were, according to an English essayist of the last century, "natural feelings of the several powers of the universe;" or, in the words of the Bishop of Thessalonica, ἐννοιῶν ἐγγενῶν σκιαὶ, ἢ παραπετάσματα; ima-

ginings of this nature being the most sublime presentations of these natural powers, of which we feel the moral and physical effects. Few allusions are discoverable in Homer which do not confirm this, or, at least, that he was aware of the nature of the conceptions which created them. To enhance the impression of sanctity thus suggested, the ignorance of his age particularly contributed—the popular belief was not yet investigated by the philosopher, or doubted by the sceptic. Egyptian mythology was introduced into Southern Greece by Danaus; its principles were afterwards more extensively and agreeably disseminated by Orpheus, Musæus, and Melampus, and in a still more popular form by Homer. It should be unnecessary to observe, that the Egyptian mythology was the most allegorical even in the expression of ordinary ideas, simple and abstract: thus, a stork represented filial affection; a man universally detested was signified by an eel, which is never seen in company with any other fish; pleasure they indicated by the number sixteen; impossibility, by two feet walking on water; antiquity, by a bundle of papyrus, the earliest human food; the inundation of the river, they expressed by the figure of a lion (denoting the month June) standing over three water vessels (the three causes of the phænomenon), with a heart and a tongue, signifying respectively the river and moisture. Homer was apparently instructed, either mediately or immediately in the doctrines of *Pan* and *Thoth*, their statute songs and hymns, their physics, astrology, and mysteries. The absence of any mention of astrology or idol-worship has been deemed sufficient cause for denying to Homer's mythology an Egyptian origin. With respect to the latter superstition, the only contradictory instance is contained in the lines referring to the

statue of Minerva in the Trojan Acropolis, Il. ζ, 22. Though Heyne (see his note *in loco*) contends for the existence of *two* statues. Yet the passage may perhaps may admit of such an interpretation as would render the actual presence of a statue unnecessary. The metaphorical use of the phrase ἔν γούνασι or ἐπὶ γούνασι is not unusual in the sense of "at the disposal of," "in the possession of;" by adopting this meaning in the present case, the robe will be said to be merely dedicated to the goddess, her absence being at the same time possible. It need scarcely be observed, that this ceremony evidently sugested the similar rite which constituted the Athenian Panathenaia. The origin of these dedicatory garments is supposed by Mr. Bryant to be in the geometric and astronomic charts, which were first drawn in Egypt, being there necessary for the restitution of land marks swept away by the annual inundation, and were afterwards circulated among other nations. Of the same nature he asserts the decoration of the shield of Achilles to have been. It is to Egypt that Mr. Bryant traces the sources of almost all the rites of Greek mythology. Supported by the authority of Orpheus, he explains heathen polytheism as nothing more than the personifications of the different attributes which constitute the perfection of being in *one God;* that God being, according to their belief, the Sun. The channels through which this creed branched into such a multitude of superstitions were, in his opinion, a series of errors; such as, mistaking places and attributes for individuals, attributing Greek etymologies and significations to names of Egyptian and Asiatic derivations; and endeavouring to confirm these by the adaptation of unreal and explanatory legends.

Of the religion of the ancients, the most remarkable features were, their *oracles*, their *mysteries*, and

the *worship of the serpent;* all which were of Egyptian growth. Of the oracles, the most distinguished in very early ages were, that of the Lycian Apollo, founded by Lycus, one of the Telchines (12), called also Λητῷον, (of Latona,) whose oracle was established at Butoo, in Egypt; the Delphic, which most probably owed its immediate origin to the Cretans; the Clarian, in Ionia, founded by Mopsus, grandson of Tiresias; and, above all, that of Dodona; but these, as oracles, were post-Homeric. The mysteries, from so much of them as is divulged in Od. λ. and Æneid 6, appear to have been a dramatic presentation of all that was anticipated in a future life, of which Homer's conception appears particularly gloomy; at least, he seems to entertain a less consolatory idea of a future state than Virgil. (Vid. Od. λ. 486, sq.)

Of the serpent-worship, which at first sight appears the most inexplicable of all ancient ceremonies and systems, no mention is found in Homer, except perhaps Il. μ. 208, be considered an allusion. Vide supra *in loco.* Having been the visible medium of the suspension of human immortality and happiness, it would seem the least likely to become an object of veneration; but such the fact was. There is, however, one principle, on which its worship is explicable: it was venerated through fear, not gratitude: the cry of *eva! eva!* during the celebration of its rites, (the origin of the Greek εὐοι, and Latin *evoe!*) was evidently uttered in commemoration of the name of its victim. A tribe of Indians, obviously from the same motive, were recently, if they are not still, in the habit of offering propitiatory adoration to the principle of evil. The name too, ἀγαθὸς δαίμων, with which it was complimented, was applied with the same view. On this subject, Sir E. L. Bulwer writes thus: "In Homer, we behold the mythology of

an era, for analogy to which we search in vain the records of the East: that mythology is inseparably connected with the constitution of limited monarchies, with the manners of an heroic age—the power of the sovereign of the aristocracy of heaven, is the power of a Grecian king over a Grecian state: the social life of the gods is the life most coveted by the Grecian heroes: the uncertain attributes of the deities, rather physical or intellectual than moral—strength and beauty, sagacity mixed with cunning, valour with ferocity, inclination to war, yet faculties for the inventions of peace; such were the attributes most honoured among men, in the progressive, but still uncivilized age, which makes the interval, so preeminently Grecian, between the mythical and historic times. Vain and impotent are all attempts to identify that religion of Achaian warriors with the religion of Oriental priests: it was indeed symbolical but of the character of its believers; typical but of the restless, yet poetical, daring, yet graceful temperament, which afterwards conducted to great achievements and imperishable arts: the coming events of glory cast their shadows before in fable." It appears then, as a general inference, that the theology of Homer, though varying somewhat between the Iliad and Odyssey as different eras, is not that symbolical system which prevailed among the more modern Greeks. Those deeply mystic personifications, Pan, Silenus, Bacchus, Cupid, &c., do not appear in the genuine text, nor do the Dioscuri, or Hercules, there rank as deities, or higher beings than human; on the most ancient coins, however, sc. of the eighth or ninth centuries, B. C., appear many emblems of this idolatry; and in these particulars, notwithstanding minor discrepancies, the mythology of the two poems is the same.

On the subject of one of the peculiarities of Homeric mythology, Mr. Knight says, it would seem that there were yet in Greece no temples of the Gods; no allusion to any such occurs, except Il. β. 549, manifestly interpolated; but, at Orchomenos and Delphi were repositories of consecrated treasures (Il. ι. 381, sq.); of these buildings, the magnificence and durability may be inferred, from the almost perfect preservation of one at Mycenæ. This was, however, a consequence of the veneration with which these places were regarded by the captors of cities: the treasure-house at Thebes, taken and razed a short time before the Trojan war, by the Epigoni, remained unimpaired to the time of Herodotus.

THE HOMERIC HADES.

The idea that Homer's ὠκεανὸς and the Nile were identical, has been transmitted through a series of authors, from Diodorus Siculus, who merely says that the ancient Egyptian name of the Nile was ὀκεάμην, which he Hellenizes to ὠκεανὸς. On this subject Herodotus says: "I know not of any river by name Oceanus; but I believe that Homer, or some preceding poet, invented the name and used it in his poetry." (Euterpe, 23.) Eustathius (Od. λ. 638,) considers it a poetical license, not inconsistent with *poetic* truth. Strabo, taking up the particular phrase, ποταμοῖο ῥόον ὠκεανοῖο, (Od. μ. 1,) understands it of some particular part of the Ocean. Plato, as has been already remarked, speaks of it as a river. Hesychius says, that it signifies "the air," and that ὠκεανοῖο πόρον means τὸν ἀέρα εἰς ὃν αἱ ψυχαὶ τῶν τελευτώντων ἀποχωροῦσι; and accordingly the scholiast on Hesych. interprets, ὠκεανὸν βαθυδίνην by ἐν τῷ ἀέρι! But let us make

Homer his own interpreter, from Il. ξ. 200, φ. 195, and Od. δ. 563, it is evident that he speaks of it as "a boundary," and that he uses the word in the same sense as other writers; he says (Il. α. 423,) that the Ethiopians dwelt on the ocean, and (Od. α. 22,) that they were the most remote of men; but here Strabo must again be quoted; speaking of their territory, (lib. 1, p. 54,) he defines it by, τὸν καθ' ὅλον μεσημβρινὸν κλίμα τεταγμένον; for all those parts of Africa that bordered on the ocean, were inhabited by Ethiopians; this, therefore, is the ocean alluded to by Homer, and the πείρατα ὠκεανοῖο, v. 452, are the straits of Gades; the name *Oceani ostium* is used by Cicero (Lex. Man.) and Mela (lib. 3, 15,) to signify the *fretum Gaditanum*. The voyage of Ulysses appears to be nothing but a poetical history of the adventures of Phœnician navigators, who were in the habit, before the time of Homer, of passing the Straits, and founding cities on the western cast of Africa.

Homer says that the Cimmerians dwelt on the ocean, (Od. λ. 13,) from which it has been inferred, that Homer's νεκυία was situated in Italy, because Ephorus locates the Cimmerians in the region about Avernus, and says, that they lived in caverns (argillæ.) But these were not the only Cimmerians: the denomination comprised the Britons, as their name, *Cymry*, implies; together with the Cimbri of Germany. Diodorus says, that all the Celtic tribes were identical with the Asiatic Cimmerii. Claudian's idea of the position of the Homeric Hades is thus expressed:—

> "Est locus, extremum qua pandit Gallia litus,
> Oceani prætentus aquis, ubi fertur Ulysses,
> Sanguine libato, populum movisse silentem."

Eustathius treats the whole description as a fable, deriving the name from περὶ ἠρία, or ἔραν κείμενοι. In

Od. λ. 14, sq., their country is described as involved in darkness; and in ω. 11, as δῆμος ὀνείρων, "*a place of darkness*," *loca nocte silentia latè*; and this seems to have been the prevailing idea of the ancients respecting all countries situated in the far West. In this, their allusion was to the shortness of the days in winter. Mela (lib. 3-6) speaks of their "noctes per hyemes obscuræ." Pliny asserts that there were even "*nulli* per brumam dies" (*2, 75*); and Strabo complains of the obscurity of the climate, when he says that "ἡλιόυς ὀυχ ἐχούσι καθάρους:" it was the same sort of darkness for which Thulè was proverbial ("*Nigræ* litora Thules." Statius, 4, 4, 62.) Another characteristic of the place mentioned by Homer is λευκάδα πέτρην, which, according to his custom is set down as fabulous by Eustathius: this, by a bare possibility, may refer to the white cliffs of Britain; the more southern islands, the Hesperides, being alluded to in the name *Elysium*. Strabo (lib. 4, c. 4,) seems to have perceived the same resemblance, which he thus expresses: "Περί δὲ τῆς Δημήτρος, καὶ τῆς κόρης, πίστότερα, ὅτι φήσιν εἶναι νῆσον πρός τῇ Βριτανίκῃ, κάθ' ἣν ὅμοια τοῖς ἐν Σαμοθράκῃ περὶ τῆς Δημήτρος καί τῆς κόρης ἱεροποιεῖται."

Homer speaks of all these places as sacred to Proserpine (vid. Od. λ. 212, 225, 384, 632;) and the scholiast on Plato relates that seven islands in the Atlantic were sacred to her. It is in the West that all monsters of fable were placed by the Greeks; these regions were devoted to the *Dî inferi*, as those of the East were to the *Superi*. Tzetzes tells of a people who inhabited the shores of the ocean about Britain, and were accustomed to hear, at midnight, the sounds of knocking at their doors, and voices calling on them by name: they would, on these occasions, arise and descend to the beach, where they usually found ships

filled with strange men: embarking with these, they used, in one hour's rowing, to arrive at the island of Britain, which in their own vessels they could with difficulty reach in twenty-four hours: after landing here, seeing nothing human, and still hearing the mysterious voices, they used, after a short delay, to return home in the same manner and time: "hither," he says, "according to the belief of the Greeks, the souls of the dead used to pass over." The principal reason why the infernal regions were believed to lie beneath Italy was, because Avernus was said to be one of the entrances; but these entrances were generally placed on the sea-coast, where the Phœnicians may have stopped on their way in their several voyages to the West sc., at Tænarus; in Pontus, among the Maryandini, (Apollon. Rhod. Argon. 2, 352,) this lay on the Euxine, as the ancients supposed a north-west passage practicable thence to the Atlantic; in Thesprotia, which was also called Avernus; and at Tartessus (*Tarshish.*)

Servius (on Virgil, Æn. 6, 531,) discusses the question of the position of Hades: his words are, "Alii aliud intelligunt; qui sub terrâ esse inferos volunt, secundum chorographos et geometras; qui terram σφαιροειδῆ esse dicunt, quæ aquâ et aere sustentatur; quod, si est, ad antipodes navibus perveniri potest; quia, quantum ad nos spectat, inferi sunt, sicut nos illis; hinc est, quare sub terrâ inferos esse dicunt, quamque illud sit, quia novem cingulis cingitur. Tiberianus inducit epistolam vento ab antipodibus allatam, quæ habet, *superi inferis S.*" He need not, however, have gone so far, as the passage alludes to the Homeric Hades, and is borrowed from Od. λ. 154, sq.

While speaking of the Atlantic, it may not be out of place to quote the opinions of some of the ancients respecting the existence of land in that ocean. Homer

(Od. *a.* 24,) mentions two nations of Ethiopians, one in the extreme East, and the other equally far westward, the latter of which localities cannot apply to any inhabitants of Africa. (See the note in the Varior. Virgil, on Æn. 6, 795, "*jacet extra sidera tellus.*") Plato, in the *Timæus*, says, "An island existed in that part of the sea lying beyond what you style 'the Columns of Hercules;' that island was of greater extent than Asia or Africa, forming the medium of an easy communication to islands more remote, from which, in turn, a passage was easily effected to a continent situated in that direction, and in that part of the ocean properly denominated *the Pontus.*" Aristotle, *de Mirabil.*, states his belief, that "Outside the Herculean Columns, a fertile and uninhabited island was discovered by the Carthaginians, abounding in trackless forests, navigable rivers, and general richness of soil; where, when they began to settle, their leaders, in order to prevent the participation of any other nation in the island, determined that such an intrusion should be deemed a capital offence; and at the same time, proceeded to the extermination of the aboriginal inhabitants." Diodorus Sic. (lib. 5,) describes it thus: "At the distance westward of several days' sail from Africa, lies a large island of which the soil is fertile, and the surface undulated by mountains; formerly unknown, on account of its exclusion from the rest of the world: the Phœnicians, at length, in one of their distant voyages in search of trade, discovered it: the knowledge thus acquired by them soon became common to others; and the Tyrrheni, becoming sovereigns of the sea, intending to plant a colony there, were prevented by the Carthaginians." See also Pliny, Nat. Hist. c. 31; Ælian, Var. Hist. 3, 18; Bochart, Geo. Sacr.; Huet "On the Commerce of the Ancients;" and Seneca, Medea, the pas-

sage opening with

——— " Veniet annis
Sæcula seris, quibus Oceanus
Vincula rerum laxet, et ingens
Pateat tellus."———

Whether all this tends to prove that the ancients knew any thing of the existence or position of America, I will not pretend to decide: the commentator on Virg. *suprà*, seems to be of opinion that they did: at all events, it is evident that the Carthaginians were aware of a large tract of land in the remote West, the knowledge of which they felt a reluctance to communicate, either on account of its present advantages, or future utility, in case of an unsuccessful war: and that in consequence of the difficulty experienced by other navigators, in their ill-directed attempts to discover it, it was at length believed to have been submerged in an earthquake, which belief it was the interest of the Carginians not to contradict, as will appear from the passage immediately following that above quoted from Plato.

CHAPTER XI.

HEROIC AGE—STATE OF SOCIETY.

"As one who has been journeying in the dark, begins, at length, to perceive the night breaking away in mist and shadow, so that the forms of things, yet uncertain and undefined, assume an exaggerated and gigantic outline, half lost amid the clouds, so now through the obscurity of fable, we descry the dim and mighty outline of the HEROIC AGE. The careful and sceptical Thucy-

dides has left us, in the commencement of his immortal history, a masterly portraiture of the manners of those times, in which individual prowess elevates the possessor to the rank of a demigod—times of unsettled law and indistinct control—of adventure—of excitement—of daring qualities, and lofty crime. We recognize in the picture features familiar to the North; the roving warriors and pirate kings who scoured the seas, descended upon unguarded coasts, and deemed the exercise of plunder a profession of honour, remind us of the exploits of the Scandinavian Her-kongr, and the boding banners of the Dane. In early ages valour is the true virtue; it dignifies the pursuit in which it is engaged, and the profession of a pirate was long deemed as honourable in the Ægean as among the bold rovers of the Scandinavian race . . . . . The various tribes that passed into Greece to colonize or conquer, dislodged from their settlements many of the inhabitants, who, retreating up the country, maintained themselves by plunder, or avenged themselves by outrage. The many crags and mountains which diversify the beautiful land of Greece, afforded their natural fortresses to these barbarous hordes. The chief who committed a murder, or aspired to an unsteady throne, betook himself with his friends to some convenient fastness, made a descent on the surrounding villages, and bore off the women or the herds, as lust or want excited to the enterprise. No home was safe, no journey free from peril, and the Greeks passed their lives in armour. Then naturally arose the race of heroes—men who volunteered to seek the robber in his hold; and by the gratitude of a later age, the courage of the knight-errant was rewarded with the sanctity of the demi-god. Hercules himself shines conspicuously forth the great model of those useful adventurers.

There is no doubt, that a prince so named actually existed in Greece, and, under the title of the Theban Hercules, is to be carefully distinguished both from the God of Egypt, and the peaceful Hercules of Phœnicia, whose worship was not unknown to the Greeks previous to the labours of his namesake. As the name of Hercules was given to the Theban hero, (originally called Alcæus,) in consequence of his exploits, it may be that his countrymen recognized in his character, or in his history, something analogous to the traditional accounts of the Eastern God."—*Sir E. L. Bulwer.*

Herodotus (Euterpe 43, 11,) mentions a temple at Thasos to Hercules, erected by the Phœnicians, 500 years before the era of the illustrious Theban.

A condition similar to that of families, and not tending to political union, in which each father of a family governed his children alone, without standing in intimate connexion with the neighbouring circles, is ascribed by Homer to the Cyclops, (Od. ι. 112, sq.); but that the Grecian states were developed from family unions, is attested by the political form of those unions which existed till a very late age, in several provinces of Greece, and are even mentioned by Homer, (Il. β. 362, κρίν' ἄνδρας κ.τ.λ.) A politically recognized rank in the common freemen, and legal rights in an individual of the lower order, flowing from, and guaranteed by it, are notions unknown to the poetry of heroic antiquity: he, whom the circle of the heroic nobility did not comprehend within it, occupied an intermediate station, between wavering independence, and cliental servitude. The aggregate mass of the lower order was attached to the nobility, who were supported and raised by it, to heroic life and action. A particular mark of distinction was, that the nobility

resided in the citadel, and the lower classes in the country; hence their denomination δῆμος; still this demus was not expressly deprived of a legal station; and the infancy of citizenship is especially exhibited in a participation in the public administration of justice, which may at least be assumed in matters of litigation between those of equal rank, as well as in the presence at the public assembly, of a body of armed warriors. Thereby, a line of demarkation was drawn between the mere citizen, and slaves and foreigners; the second, either prisoners of war, or purchased from kidnappers; in either case, Greeks or barbarians, they pertained to the domestic economy of individuals, (δμωὲς μάλα μυρίοι, Od. ρ. 422,) and but few appear to have been affected by slavery, as a state of misery brought about by violent means (ἥμισυ γὰρ τ' αρετῆς ἀποαίνυται ευρυόπα Ζεὺς.) The reduction of *earlier* races to a state of bondage, as was afterwards the case with the Penestæ and Heilots, cannot be proved with any certainty. The law of aliens was defined with tolerable accuracy. Emigrants, indeed, were in general little esteemed (ἀτίμητον μετανάστην Il. ι. 644.) Every foreigner who presented himself in a peaceful manner, was regarded as entitled to the hospitality of bed and board, and the protection by which it was accompanied: this was secured upon the public faith, as both the royal citadel afforded the guarantee of the state to the stranger, who found in it a reception, and shelter, and accommodation in the λέσχῃ, or χάλκειῳ δόμῳ was publicly provided; and these were most probably claimed by the following persons, in addition to the heroes, viz.: foreign workmen, (θῆτες), soothsayers expressly summoned, priests, artists, and physicians, (Od. ρ. 385,) and lastly heralds, (Od. τ. 135,) who, as such, were already regarded within the pale of protection.

Merchants and beggars traversed the country, equally exempt from danger. Hospitality was, in a word, exhibited in its strongest influence, in the treatment of those, who, strictly speaking, were a kind of outlaws. Fugitives from their countries, and victims of persecution, when they became suppliants for help, (ἱκέται,) were supposed to be under the protection of Ζεὺς ἱκέσιος, during their flights under that of Ζεὺς φύξιος, or at Orchomenos, λαφύσιος; extradition was never thought of (comp. Euripides, Medea, 725, sq.) Regular sanctuaries, however, appear to belong to a later age. The members of the aristocracy were designated either as the old (γέροντες), the preeminent (ἔξοχοι), or the best (ἀριστῆες). In considering the various significations of the word ἥρως, our attention must be directed to the two extremes of the scale. In its most exalted meaning, the hero derives his name from Olympus, or is received into it, on the completion of his earthly career: in its secondary sense, every one is a hero, who in any respect whatever, rises above the multidude, for instance the herald, (Od. σ. 424). However, this distinction of ranks, which in its principal features was solely directed to purity of race, and external honor, can by no means be regarded as a caste-like constitution such as that of the Hindoos, or Ægyptians, which does not turn upon mere baseness or nobility of blood, but involves a separation in the other circumstances of life. The names of the older Attic phylæ, it is true, seem to indicate a separation between the military body, the priesthood, and the trades; still, careful investigation would prove that the Attic political system of ranks did *not* resemble that of castes. Plato's remark "that priests and warriors had once been separate," (Critias, 100, c.) cannot be understood to refer to the *heroic* states, where the high-priesthood was associated with the princely office, and had a

warlike character. The seers, Tiresias and Calchas, are separated from the wariors, but this is chiefly to be attributed to the notion which the ancients entertained of the prophetic faculty, which distinguished from the rest of the people the person in whom it appeared, and was therefore transmitted by succession through his family, (Od. π. 224, sq.:) that this led to no separation of classes is proved in the instance of the soothsayer Melampus, who became a king, and of Amphiaraus who went as a warrior in his chariot. Thus, the assumption that sacerdotal families, (for instance, the Eumolpidæ and Ceryces, at Athens,) in which certain worships were hereditary (*θυσίαι ἱερατικαί*) were not heroic, falls to the ground. Whatever rank, sanctity, or inviolability was attached to them, must have been the result of dignity of office, and of the fact, that it was administered by such as were too old for the service of arms. Moreover, warriors and husbandmen were not distinct; the warriors at Troy were both.

GOVERNMENT.

Ἀργείων βασιλῆες, ὅσοι κεκλήατο βουλήν.—Il. B.
Οὐκ ἀγαθὸν πολυκοιρανίη, εἷς κοίρανος ἔστω.—Il. B.

In the political camp, before the walls of Troy, the heroes, for the most part, sovereign princes at home, stood towards Agamemnon in the relation of an aristocracy, (comp. Od. ζ. 34). A glance at the nationality of the Pelasgi, leads us to suppose, that a condition similar to that of families, and patriarchal government, prevailed among them. Another state of things arose with the Hellenic chivalry, and their contentious military chiefs. The erection of a citadel may have occasionally marked the commencement of an heroic monarchy: this was the case in the Trojan annals,

(Il. ϕ. 216), and thus Herodotus (Clio, 98) states the building of the citadel of Ecbatana, and the foundation of the monarchy, to have been cotemporary. It has been already observed, that the authority of these heroic princes was purely monarchical; every Grecian tradition relating to the origin of a state, begins with the unity of a political head.

From Il. a. 180, Od. a. 190, and Eurip. Androm. 21, it would appear that physical as well as mental energy was required for the due fulfilment of the duties of this station, and that aged princes were usually superannuated, and superseded by their sons. There existed no fixed or uniform standard to regulate succession to the throne; it occasionally depended on primogeniture; we frequently find examples of partition, Od. o. 208, or alternate government, as in the case of Eteocles, and Polynices, but never of *joint* government. The crown likewise descended in the female line, as in the case of Helen; but none, except legitimate children, were accounted eligible, and monogamy alone was customary. Orestes followed Menelaus to Sparta, as the latter had no children, except such as were born of slaves. The check exercised by the individual characters of the persons about the sovereign, like the chorus in tragedy, which is a transcript of it, appears as a permanent prerogative of the nobility; as of the elders, Il. γ. 146, the men in the confidence of Priam, and the nobles about Alcinous, Od. η. 98.

The council of war assembled around Agamemnon, composed of the heroes at Troy, was of a different character; this was not convened for the affairs of the people, and the country, but for matters relating to a foreign expedition, and it cannot be regarded as an evidence of aristocracy. The lower order by no means assumed the character of a political body; it performed

its political functions in quiet and obedience, and the expression of its acquiescence was conveyed by acclamation, not by vote: the presumption of an individual met with a reception similar to that of Thersites.

There is no vestige of an obligation on the prince to convoke either assembly within a given time; an assembly might, however, be convened by a member of the council of nobles, Il. ι. 54: or it might be held without the presence of the prince, Il. σ. 497, but the notion of a representation of the supreme power was not yet developed; during the absence of Ulysses, the people were not once convoked, Od. β. 15. The first instance that is recorded of the responsibility (ἐυθύνη) of the political functionaries, which afterwards so generally obtained, is probably the limitation of the power of Medon by the Athenian nobility. In the Odyssey, frequent allusion is made to the animadversions of the people, χαλεπὴ δῆμου φῆμις ο. 239. Peleus, Hercules, Orestes, &c., fled their countries on account of murders: this seldom happened, it is true, without a design to evade the penalty, but the chief impression by which they were actuated was, that divine punishment would not fail to overtake the man who should omit to effect his purification, and expiate his crime by flight. Finally, through the whole Odyssey we behold marked indications of a struggle of the nobles, against the power of the prince. The Odyssey does not express that profound reverence for the princely dignity, which is so uniformly the character of Iliad, and we miss especially the respect for the transmission of the same hereditary succession, Od. α. 394. Among the Phæacians, there were thirteen princely lines. In the conclusion of the Odyssey, the revenge of Ulysses throws its proper light on all that had preceded, even on the sentiment uttered by Telemachus during his degradation. As from this it

might be proved, that the subjoined narrative, recording the warlike preparations of the Ithacans, against Ulysses, is spurious, an important light is thrown upon the question of the unity of the Odyssey. It may, at least, be safely asserted, that in the Odyssey are shadowed the incipient efforts of the nobility, against declining monarchy.

Under the head of the heroic age, must be comprised some statement of the historical position of the ante-Hellenic tribes, mentioned in Homer.

The Pelasgi, (Il. κ. 429, Od. τ. 177.) The earliest records of the Pelasgi place them in Peloponesus; they appear to have originally overspread all Greece. According to the statement of Strabo, (5, 220, κατὰ τήν Ἑλλαδα πᾶσαν ἐπεπόλασε,) Pelasgians did, at one time, occupy, besides Greece, the islands on the Asiatic coast, and the borders of the Hellespont, as far as Mycale: the oracles of Dodona and Delphi also belonged to them. Dardanus, the founder of Troy, was a Pelasgian, and born in Peloponesus; they are recorded to have kept their ground longest in Arcadia, sc. to the end of the second Messenian war. Their dislodgment began about eight generations before the Trojan war. About a hundred years after this, new dynasties began to be established, sc. those of Danaus, Cecrops, &c., when migrations of the Pelasgi began to take place to Asiatic Ionia, and the islands; their appearance in Asia, however, is by some accounted for by aboriginal possession. Their existence in Italy was the result of three several migrations; the first, under Ænotrus, deified after death, under the name of Janus, and Peucetius, occurred about seventeen generations before the Trojan war; the second, from Thessaly, arrived in time to assist their kinsmen against the Siculians, whom they

succeeded in expelling to Sicily, then occupied by the Sicani, an Iberian tribe, who had also been driven on two occasions from the North by the Ligures, according to *tradition*, though their removal is attributed by Thucydides to the hostility of the Opici. The Thessalian Pelasgi themselves, having been expelled from their home by the Curetes and Leleges under Deucalion, possessed, conjointly with the colonists of Ænotrus, Cære, (or Agylla,) Pisa, Saturnia, and Alsium, together with the territory of Campania, whence they had dislodged the Aurunci, and where they built a Larrissa, which name appears to have designated several settlements of the Pelasgi, (Vid. Hor. Carm. 1, 7, 11.) The third migration was led to Italy by Evander, from Arcadia. They, in their turn, were compelled to evacuate Italy, about 1170, B. C., according to Dionysius, by the Tyrrheni, with whom they are sometimes erroneously identified.

The Leleges, are attributed as inhabitants to Locris; their stronghold, however, was in Laconia; they are also said to have been the predecessors of the Phœnicians in Bœotia; they left their home in Asia also, where their presence is attributed to the same cause as that of the Pelasgi, like whom too they eventually disappeared before the Hellenes, having, however, partly incorporated with them.

The Caucones originally inhabited the western regions of Peloponesus, and, according to Homer, Asia: Strabo places them in Paphlagonia.

The Dryopes, a cotemporary tribe, inhabited Mount Æta, till their removal by Hercules.

The Carians differed from all these, in being indigenous in the *maritime* districts, on the east of Greece, the islands, and the Asiatic sea-coast.

The Hellenes, who succeeded, and from their *heroic* form of government, which, through Homer, became the most popular and prevailing, superseded all these, were, at the first, the occupants of a single town in Phthiotis; and in this sense the name is used in Il. *ν.* 530. By Hesiod and Archilochus, it was first applied in its more extended signification; to this extension, it must, therefore, have become entitled between the Trojan war, and the æra of Hesiod.

EARLY HISTORY.

The first historic records of the heroic age of Greece, not including oral traditions, through which channel the archives of the land are generally believed to have flowed for thirteen centuries, are those of the Cyclian Poets.

Composition in prose began with the invention of alphabetic writing, previously to the introduction of which about six centuries B. C., it was used merely for the purpose of conversation. The first prose writers, or rather the first writers, were Pherecydes of Scyros, Acusilaus of Argi, Hellanicus of Lesbos, Hecatæus and Dionysius, both of Miletus, of whom the latter fl. in the sixth Ol., (520, B. C.,) and immediately preceded Herodotus, whose works form, as it were, the penumbra between the Epos and history, as Homer himself stands on the boundary between the romance of heroic chivalry, and the actual of prosaic life. The Cyclian poets, and the early prose writers, were the sources whence Anaximenes of Lampsacus, who flourished in the reign of Alexander the Great, and Diodorus Siculus, cotemporary with Julius Cæsar, drew the materials of the first books of their histories.

The earliest formation of a legislative constitution,

which must in that age have been of a military character, is attributed to Minos, younger brother of Rhadamanthus, both leaders of a body of Asiatic invaders, who introduced and established among the aboriginal Cretans their own more civilized institutions, among which is reported to have been the prototype of the Spartan pheiditia. Of the most prominent services of Minos, was the suppression of piracy (principally Phœnician) on the Grecian seas, and the consequent naval supremacy of the Cretans. Homer mentions five tribes of Cretans. The first powerful and flourishing city of the Greeks, was Sicyon, founded by Ægialeus, the brother of Phoroneus, beyond whom, according to Plato, Greek history does not extend. Inachus, the first monarch of the kingdom of Argos, whose foreign origin has been transmitted, in the fable of his being the son of Ocean, was the father of these two. The chronological order of these dynasties is, according to Archbishop Ussher: Sicyon flourished 2089, B. C.; Argos, 1856, B. C.: and Minos, 1406, B. C.; and according to Sir I. Newton, Sicyon flourished 1080, B. C.; Argos, 1080, B. C.; and Minos, 1000, B. C.

The other influential city of antiquity was Ephyra, (Corinth.) The opulence and renown of the (subsequent) capital of Achaia was a direct consequence of its situation on the Isthmus, between the Corinthian and Saronic Gulfs, becoming thus the medium of intercourse between Northern and Southern Greece, and the Eastern and Western Seas. The advantages of this position were still enhanced by the nature of its more immediate locality. A ridge of mountains, about three miles in length, rises to a height remarkable even in a land of lofty mountains; of this the northern extremity forms the summit; three sides are nearly perpendicular, and even on the fourth the ascent is

far from gradual; on this formidable site rose Acrocorinthus, and beneath and around grew the city, (Il. β. 570.)

The Southern Peninsula, first occupied and reclaimed by Apis, apparently a Pelasgian, who descended from Ætolia, was not peopled as early as the northern countries, which were the habitation of the Pelasgi, as far north as the Strymon.

The immortality of Corinth, is thus beautifully commemorated by Lord Byron.

"Many a vanished year and age,
And tempest's breath, and battle's rage,
Have swept o'er Corinth; yet she stands,
A fortress formed to freedom's hands.
The whirlwind's wrath, the earthquake's shock,
Have left untouched her hoary rock,
The key-stone of a land, which still
Tho' fall'n, looks proudly on that hill,
The landmark to the double tide
That purpling rolls on either side,
As if their waters chafed to meet,
Yet pause, and crouch beneath her feet."—*Siege of Corinth.*

CHAPTER XII.

LANGUAGE OF HOMER.

The source and time of the formation of the Greek alphabet, are equally unknown. The traditions respecting Cadmus, Palamedes, &c., rest on foundations too slight to form the basis of a theory. The author of the Odyssey speaks of Cadmus, as the father of the deified Leucothea, without any allusion to his origin

or nativity: the celebrated Cadmei, the founders of Thebes, are mentioned by the more ancient poet, in terms equally vague: they were a race distinct from the Danai or Achæi; but it is widely inconsistent with the habits of that age, that the Phœnicians, a maritime people, should have planted a colony in a district so far inland. The poet appears altogether ignorant of *the* Cadmus; had he been aware of his existence, and that of the Cadmei, as his posterity, he would have employed as their appellation, the correctly-formed patronymic κάδμιδαι, not καδμέιοι. Casmilus, or Cadmilus, was an ancient name of Mercury, and Cadmus was, most probably, no other; in this confusion of identity, he is said to have married Harmonia, the daughter of Mars and Venus, and with her, to have been metamorphosed into a snake, and attached to the caduceus; a religious and mystic allegory(13). Of Palamedes no mention occurs in either poem, whence the inference is natural, that no prince of that name went to Troy, and therefore, that any inventions attributed to him are fictions of a later age. Equally uncertain are the traditions respecting the double letters; the earliest use of them by the Athenians is dated at Ol. 96, 4, in the Archonship of Euclides; hence, ἡ μὲτ' Ἐυκλέιδην γραμματικὴ, signifies "an improved style of writing." Euripides, who died fourteen years before this date, employed η and θ, in a tragedy composed a considerable time previously; ψ and ω were written by Callias, an author of old comedy, who preceded Sophocles by some years. On some Thracian and Macedonian coins, which, from their shape, being quadrangular, could not have been struck more recently than the fifth or sixth century, B. C. η and ω are engraved; and on others V, the original form of Υ. On the coins of the Macedonian kings, the old language

may be traced down to the æra of Philip, the son of Amyntas, who introduced and transmitted to his successors the use of the Attic. Though the assertion may at first sight appear startling, it will be found that the languages of the ancient Latins, Etrurians, and Osci, are the sources to which are to be traced the real form and genius of the language of Homer. Of its original structure, the ignorance of transcribers and emendators has suffered nothing to remain, but the metre, and a few traces of grammatical analogy. It is demonstrable, that neither epenthesis, metathesis, or any other grammatical figures, were employed in the formation of the Homeric language. That which renders any inquiry after the real state of the text perplexing, is, that the Greek language was, at the time of the composition of his poems, in a state of transition.

"The Greek language," says Heyne, "has had the singularly good fortune of having been cultivated through the medium of poetry, before prose had received or claimed any attention; and hence, that unparalleled sweetness and elegance, from the softening of consonants, and the greater frequency of the concourse of vowels, which constitute the debt of grammar to the licenses and exigencies of poetical construction. Even after Homer, a considerable richness and variety of syntax, presented in the compositions of the lyric and dramatic writers, took their rise, to which alterations and transitions, the final accession was made in the numerus of oratorical euphony, substituting for diæreses, contractions and diphthongs: the Ionic pronunciation, however, (to instance by a verbal termination,) εα, εε, εεν, must have fallen more softly on the ear, than the corresponding Attic ει, είν, η, ῃ; so that even the Ionic form of the second sing. ει, for ῃ, was retained." On this subject the established belief among scholars is,

that this language is not to be considered a congeries of different dialects; but, that in it are to be found the germs of all those varieties, which subsequently diverged into them; and that it was the proper language of Epic poetry, as the old Attic was of dramatic, alone suited to the style of expression, and metre of the Epos, for which it was fashioned. Writers on dialects, when illustrating the Æolic, have judiciously taken their instances from Homer, and, though with less discrimination, have drawn their specimens of Attic from the same source; and these poems do certainly contain many of the characteristics (for such they eventually became) of Æolic, Doric, Ionic, and Attic. These varieties were for a time supposed to have been acquired by Homer, in a series of travels, and blended with his native dialect, whatever that was; but that will appear the truer philology, which discovers in them the cognate forms of one, the same language; when it is forced on the observation, that the several steps of the same language, in its progress from barbarism to refinement, have originated the idea of a diversity; and that by the Æolic should be understood the primitive language of all Greece, at a time when the distinctions of ἄιολις, ἴας, and ἄτθις were yet unknown.

In this progression, each preceding generation of forms contained the germs of the next succeeding; for these innovations in the usages of a language are never but gradual, and many new forms of expression start into being before their predecessors have yet died away; thus in the Æolic are to be found Ionic forms, and in the Ionic, old Attic. To mark definitely the limits of any one, would require an accuracy of distinction capable of determining the boundary between light and shade. We have whatever authority

accompanies the assertion of the Pseudo-Herodotus, to support the claim of an Æolic origin for Homer, but in any case the Æolic and early language of Greece are in general understood to be identical. The generally alleged cause of the blending of the supposed different dialects, is the series of migrations consequent upon the descent of the Heraclidæ on Peloponesus, which produced so indiscriminate an intercourse between the Æolic and Ionic (Attic) tribes, resulting from the proximity of their Asiatic settlements. Of the loss of the genuine dialect of Homer, Mr. Knight, in addition to the remarks at the opening of this chapter, says, "it cannot be a matter of wonder, if the work of transcription began so recently, (as the age of Pisistratus,) that the Alexandrine grammarians had derived so little information from their copies, when the transcribers who had taken them from the recitations of rhapsodists, and were neither solicitous, nor well informed in matters of antiquity, had used either their own respective dialects, or those of the rhapsodists, any of which must have been considerably altered from the true text, and that to such a degree, that not even in the oldest copy in the library, were they likely to find the digamma; nor, had they met it in the Argive or Cretan copy, would they have considered it anything but an absolute character, peculiar to a barbarous dialect, altogether inconsistent with the polished elegance of Homer.

"It was only from abbreviated inscriptions cut on laminæ, or stone, that the natural features of the old language could have been ascertained, and from such alone could any law be deduced, agreeably to which, from a comparison of copies, and metrical analogy, one uniform, genuine, and whole edition could be compiled; but the system of revision acted on by the ancient

critics, was remotely different. Of the inscriptions which still exist, there is scarcely one which I would venture to refer to any earlier date than that of Pisistratus, for on the most ancient coins, none of which can boast of antiquity much more remote, a single character stands for the name of a nation; the letters which are few, are all initial, and no inscription whatever of the age of Homer can be looked for. Of these which are in existence, the most genuine are naturally such as were found among less civilized nations, where the old language was likely to remain unadulterated; to this class belongs the Heraclean table, cut about the end of the fourth century, B. C., and presenting a dialect which approximates most to the original language. Were it possible to institute a search through the ruins of Peloponesus, Bœotia, and Phocis, others would probably be found no less ancient, the relics of a generation equally unrefined and unsophisticated."

Other authors of antiquity, by leaving in their writings some mention of themselves and their countries, have given clues to the inquirers after their respective ages; but the author of the Iliad and Odyssey, by refraining altogether from autobiographical allusion, has bequeathed to the lovers of his name, and admirers of his genius, all the excitement of uncertainty, respecting the time and place marked by his existence. From the genius of his language, however, and the quantities of some syllables, the inference is obvious, that the author of either poem (if they were not identical) preceded Hesiod, for the same process of advancement is common to all languages: all progressing from the more resolved and uneven, to the more contracted and equable. On this principle especially, the Iliad appears referrible to an earlier date than the Odyssey. The same simple delineation of manners, the same air

of antique grandeur and natural grace pervades both; yet some forms of expression in the Odyssey sound like the echo of a more advanced stage of civilization. The use of the phrases χρήματα (for κτήματα of the Iliad,) λέσχη, βύβλινος οἶνος (of the Ægyptian byblis,) θητεύω, implying the idea of voluntary and mercenary slavery: an intermediate caste between the freeman and slave, both absent from, and inconsistent with the state of society, pourtrayed in the Iliad. Other words, present in both poems, assume a more modern (contracted) form in the Odyssey, and bear the impress of the first footsteps of that regularity, and polish which characterize the Attic dialect. To this class belong νωνύμος, for the more ancient νωνύμνος, (itself contracted from the participial form νωνυμένος;) θέσπις for θεσπέσιος; ἀγροῖτης for ἀγροιώτης; ηοῦς, cont. gen. of ἠώς, for ηόος; δοάτο for δοάσσατο; the monosyllabic forms for κίοι and κρέα; τεθνεὼς and πεπτεὼς for the forms τεθνηὼς and πεπτηὼς; for γεραιὴ, which in the Iliad is a trisyllable, is substituted in the Odyssey γραῖη, γρηῢς and γρῇῢς, which originally γραϝὺς is the parent of the Latin *gravis*; hence the forms γεραϝὸς, &c., should be restored to the Iliad. In the construction of sentences, little difference is perceptible, it may, however, be remarked, that the conjunction ἐπην is constructed with an indicative in the Odyssey, which is altogether foreign from the Iliad. Many of those forms, both of verbs and nouns, which have been considered dialectic varieties of the common forms, are those parts which happen to have occurred, and remain of forms since obsolete, as ἰστίη, πόρδαλις, τάμνω, πτώσσειν, δύσετο, βήσετο, which latter Thiersch and Buttmann erroneously consider to be forms of the first aor. mid., and are really imperfect tenses from δύσομαι, and βήσομαι, of the same class

with ὄισετε from ὄισω. Heyne and Burgess consider all second aorists to be the imperfects of obsolete verbs. To this class also belong ὄικαδε and φύγαδε, accusatives of the obsolete ὄιξ and φύξ, as in the common dialect γυναικὰ, from the obsolete γυναῖξ; δαιτύος and δαίτης, genitives of obsolete forms of δαίς; καρήατος, κάρητος, and κρατὸς; πόλιος and πόλεος; νέκυς and νεκρὸς; ἀλκὶ and ἀκλῆ; ἀῦλις and ἀυλὴ; νῶτος and νῶτα; μάστιν and μάστιγα; αντιφατῆα and αντιφάτης; ἐδητὺος and ἐδωδὴ; δαΐδες and δετάι; ἐθειράδες and ἔθειραι; ἥματα and ἡμέρα: κονίη and κόνις; κρῖ and κριθάι; πίσυρες and τέσσαρες; πελειάς and πέλεια; πολιήτας and πολίται; φειδωλή and φειδώ; φῆμις and φήμη; φύξιν and φύγη; χροιή and χρώς; θέαιναι and θεά; θυρέον, θύρετρα, and θύραι; κλίσιον and κλισίη: ὑπερῴϊον and ὑπερῷον; Σιδωνίηθην and Σιδῶνος; Σιδόνες and Σιδῶνιοι; σοος and σῶς; δμωάι and δμῶες; δάκρυον and δάκρυ; δέσματα and δεσμόι; κέλευθα and κέλευθος; ὄναρ and ὄνειρος; προθύραια and πρόθυρα; προσώπασι and πρόσωπος; ἀρνείος and ἄρνες (of which no singular appears;) ἡνιοχῆα and ἡνίοχος; ἰητῆρος and ἰητρός; ὑΐα, ὑιέα and ὑῖον; Μελανθεύς and Μελάνθιος; Πατροκλῆα and Πατρόκλεις, (from an obs. nom. Πατροκλῆς,) and Πάτροκλος. Many differences in syllabic quantity are to be attributed to the different wants of the epic and tragic metres, as κᾱλος and ῑσος Homeric: κᾰλος and ῐσος Attic: the abbreviation of several quantities produced in the Attic, as the accus. plur. of the first decl. ᾱς; α in ῑλᾰος; ι in the oblique cases of ἔλευσις, in κονῐη, λῖην, μυρῐκη, ὀρνῖς, Σῐδονες, and in the most reduplicated forms always in those longer than trisyllabic, except πῑφαυσκω, Il. κ. 478. A variation occurs in the quantity of υ (to be accounted for by such an use of the digamma, as Dawes exemplifies in the case of λύω) visible in ἀλύω, ἐρητύω, ποιπνύω, ἰθύω, A difference is

observed between θύω with a long and that with a short penultima, the former said to signify *sacrificor*, the latter *insanio*. The terminations ἄται and ἄτο in the third plural perfect and pluperfect passive, for νται and ντο, have been evidently resorted to for the formation of dactyls. Many short vowels, initial and medial, are rejected for similar purposes, sc. to form στάχυς, στεροπὴ, γλακτοφάγος, ἕλσαι, κεῖνος, ἴκελος, περιπλομένος, ἴκμενος, &c. To this cause also are referrible many other varieties of orthography, sc., the contraction of the Attic futures from ασω, εσω, and οσω: the exclusion from the law of this contraction of such futures as would not, when contracted, end in an iambus, proves the cause to be no other than this, i. e. those futures only which have a short ante-penultima, are so abbreviated; and forms in ισω being capable of no further contraction than into ιω, which would present the same number of times, remain unaltered. To this, in like manner are to be traced, forms which retain αι, ει, οι, ω, and ου, vestiges of the digamma, where the later dialects assume α, ε, and ο, as ἐιλάτινος, δείελος, κεινὸς, στεινὸς, σπεῖος, χρεῖος, λαγώος, Διώυυσος, ὀρεσκῶς, αλωὴ, θωὴ, ἰωὴ, γούνατα, δόυρατα, ὀυλομένος, ὄυλίος, πουλὺς, φόινιος, ἀλοιᾶ, πόια, χρόιη,, &c. To this partly, and partly to euphony, are to be attributed the insertion and omission of consonants, as μ in ἄμβροτος, φαεσίμβροτος; σ in ἐγχέσπαλος, σακέσπαλος, θέσφατος, θέσπις, and before the final φιν; τ, as in πτόλις, πτόλεμος; β, as μέμβλεται, μέμβλωκε; θ, in μαλθακός, διχθά; the transposition of ῥ as in ἀταρπιτὸς, for ἀτραπ., βάρδιστος, for βράδ.: θράσος for θάρ., retained by the tragic poets; the duplication of consonants, particularly liquids, as ἄλληκτος, τρίλλιστος, ἐλλείπον, ἔμμεναι, ἐϋμμελίας, φιλομμειδὴς, ἀννέφελος, ἔννεπε, ἀγάννίφος, καταῤῥέον; and of σ, as in ὅσσον, πρόσσω, ἐνέμεσσα, &c. The duplication of σ in the

dative plural, (for the formation of dactyls,) is generally preceded by a duplication of the ε, as in ὀχέεσσι, βέλέεσσι, &c., but this occurs only when the interposition of the additional vowel creates a second short syllable before σσι; for instance, this addition is not made in such words as στῆθεσσι. The primitive and unsophisticated language is that which Homer himself calls the language of the Gods, of which he retains some specimens, Βριάρεων, ἰχὼρ, χαλκίδα, and ἀμβροσία, from βρόω, βόρω, (voro,) as βρότος in a similar metathesis from μόρτος. The ornative quality of words, commonly obsolete, will be easily perceived by the instances of our own poets, Milton and Thompson. From analytical investigation of the many and various forms of inflexions, both of verbs and nouns, it is capable of demonstration, that they are all forms of one common dialect: the identity of a considerable number is discoverable from a knowledge of the effect of the digamma: the substitution of η for α and ε before vowels, is the result of its removal, as ἠέλιος, from αϜελιος, the contraction of which produces the common form: a remarkable instance of this appears in the termination ειον εϜιον, ηιον, as in ξεινήϊον, ξυνήϊον, παρήϊον, &c.: the extension of ε into ει, and ο into οι and ου, is probably attributable to the same cause: the prothesis of the syllabic augment, instead of the temporal, to an initial vowel is to be referred to the original identity of both augments, the latter being but a contraction of the former, which was at first the only augment. In tracing the augment to its origin, it must be observed, that the same character originally represented the long and short E, and the long and short O: the augmented tenses were, at first, combinations of auxiliaries and participles, thus ἐλέγον was ἦν λέγων, &c. We find many examples of this inflexion in those poems,

as τετελεσμένον ἔσται, a fut. τετελεσμένον ἦεν, p. perf.: it is also more than conjecture, that the quantities of syllables, originally arbitrary, were fixed by the usage of the poets, as will be perceived to have been the case in the older writers of our own language; and this will account for the alternations of long and short, duplicated and single vowels; the difference in sound between the former pair, being exactly identical with that between the latter: to this system of arbitrary duplication belongs the prefixture of ε to words beginning with that vowel, both nouns and verbs, as ἔειπον, ἐέλδωρ, ἐερσή, where the hiatus was removed by the insertion of F. Akin to this is the interchange of αι and ο, in the preposition ὑπὰι, ὑπὸ; the primitive form appears to have been ὑπὰ, like παρὰ and κατὰ, which also assume the ι, for the purpose of producing the syllable; this extension *for this cause*, takes place before mutes only, (with a few exceptions in favour of λ, as παραὶ λαπάρην, the liquids possessing in themselves a producing power, as ὑπὸ ῥιπῆς, and this is still further confirmed by the fact, that before *two* consonants, this elongation is never resorted to. Many words, generally considered to be dialectic varieties, are deducible from obsolete forms, of which the other parts, not occurring in the old poets, have been lost. Among these is to be classed that form commonly called the Ionic gen. of the second declension οιο; this declension in its primitive form was, N. ος, G. οο, D. οι, &c.: from the gen. οο, which becomes, by contraction, the common gen. ου, came οFο, and after the suppression of F, its place was filled by ι, hence οιο, which, by elision of the final vowel, originated the Latin gen. in *i* of the second declension. To the system of optional abbreviation and elongation, may be referred the correption of the modal vowels of the Subjunctive η and ω,

as well as the inconsistency in the quantity of υ, (Comp. Od. ι. 398, αλύων, and Il. ω. 12; Il. ω. 475, and σ. 421; σ. 175, and λ 522, &c.,) and the abbreviation of diphthongs, both in sound and form, as βαθέης for βαθεῖης, θηλέας for θηλεῖας; βόλομαι for βόυλομαι, (which, according to Dr. Buttman, was the original orthography, the syllable being merely elongated, and there being no distinction between ο, υ, and ω; hence, the Spartans, for the negative ὀυ, used ὀ;) ὄιος and ὗιος, with their first syllables short. This principle may be more fully illustrated by a review of the declensions and conjugations, as they appear in Homer, compared with their more modern forms.

Declensions. In the primitive language, all nouns increased in the genitive case, either by the addition of a syllable, or the division of the final syllable into two, as σῶμα-ατος, θέμις, ιστος, κέρασ-ατος, τριήρης, εος, &c., &c. The termination τος appears to have belonged to the gen. of all nouns ending in ις, but to have been variously altered into ῖτος, ῖδος, ιδος and ιος: of this latter the Attic εως was a corruption, from which, in its turn, grammarians, ignorant of the old form, and perceiving a necessity for a long syllable, formed the monstrous termination ηος: this, however, appears to have been rather cautiously resorted to, for Gregory, Bishop of Corinth, a grammarian of the age of the Comneni, writes πολῖος, not ποληος. In no language can contracted syllables be resolved into any other elements, than those which composed them; in Attic Greek, therefore, ει and ου, contracted from εα, or εε, αο, or εο, should, whenever a dissyllable is required, be resolved into εα, or εε, αο or εο, not into εϊ and οϋ; thus, κράτος is resolvable into κάρατος, not κράατος, as βλῆτο into βάλετο; the resolution of ῶ into οω, not αο, is equally incorrect. Nouns in ις have

a double termination in the accusative ιδα and ιν, both which have descended from the same source, for in Latin, the accusative of nouns of this termination ends in *iden*, which, in Greek letters and pronunciation, would be ιδεν, originally ιδαν, and by an elision of ν, ιδα, or ιδν, ιν: the termination of the Latin gen. *idis*, is a change produced by an iotacism, from the primitive form, which was *os*, as *veneros*, *cereros*, *honoros*, which became *veneris*, &c. Of iotacism in Latin, many traces remain; the name *Mithradates*, from Mithras, so spelt in inscriptions, and on coins, became in all writers *Mithridates;* and the Greeks of the present day pronounce η, υ, ει, οι, and υι, as ι. Though no arbitrary changes are admissible in the pronunciation of any language, yet, in unfinished dialects, these letters which are nearly allied in sound, are easily interchanged, particularly such as are of a rough guttural sound, as σ, ῥ, Ϝ, and F, as μουσαϜων, μουσαϝων, *musasum*, *musarum;* where the change in the first syllable arose from the absence of *o* from the Etrurian alphabet; thus, too, the ancient Latins, for *erunt*, *hujus*, and *inchoandi*, &c., wrote *erihont* or *erifont*, *ruius*, *incroandi*, &c. Plautus, for *gnaros* writes *guarures*, whence regularly comes the gen. *gnarorum*, which in Greek letters would be γναῥοϜων, or γναϜοϜων.

First Declension.—Genitives and datives sing. ending in φι and φιν, and datives plur. in σι and σιν, are vestiges of the primitive forms of declension, which were inflected by pronominal terminations, (in these cases σφισι, it being, as μοι and τοι, used expletively,) these forms are sometimes considered to be traces of the digamma, sc. ἐυνηφι, ἐυνηϜι, ἐυνῆι, ἐυνῇ, for which an analogy is discoverable in the gen. masc. of this and the second declension, sc. αFο, αω, ω, and with the mute ε, εω; in the second οFο, οο, οιο, &c.: in Homer's

time the F had disappeared from the gen. and dat. sing. of feminines in *α*, so that they are monosyllabic. The terminations *αϛ*, *α*, and *ηϛ* of patronymics and verbal nouns, descended from the same source; their genitives *αοϛ* and *εοϛ*, *αο* and *εο*, contracted to *ουϛ* and *ου*, all came from *αFοϛ*; *the contracted forms ουϛ* and *ου*, *do not appear in Homer.*

With respect to that in *α*, the old masculine form, it has been affirmed by some grammarians, "that they are vocatives used by the Æolians for the nom."! Upon this doctrine Æmilius Portius has improved; he very critically remarks, that "they are Macedonic forms for *ηϛ*"!! Concerning these primitive forms (for such they are,) it may be laid down as a canon, that *of such as have a trochaic termination, the penultima being long by nature or position, whose later forms in ηϛ are paroxytone, some are proparoxytone, others properispomena; while some appear with the accentuation assumed by the newer forms, and their genitives in α, being cut short from αο, adopt the same accent as if their final vowel had been elided to avoid hiatus;* the gen. plur. is *αFων*, (whence the old Latin gen. plur. AΓUM, or AVUM, recentius, *arum*,) *αων*, cont. *ῶν*, into which, like the gen. sing., the silent *ε* has been inserted, as *πάσαων*, *πασῶν*, *πασέων*; this, in the Doric dialect became *ᾶν*; but in the Attic, the feminine of this case is similarly accented with the masculine, whenever they are similarly spelt. Of the dual of this declension, no gen. or dat. appears in Homer. Of the termination *φι*, *σφι*, Mr. Knight says, "that final syllable, called by grammarians the paragogic *φι*, seems to have taken the place of F*ι*, in the dat. sing., though indeed it also belonged to the gen.; in old Latin inscriptions, *Fi* is similarly placed: but this was not the more modern sound of F: respecting the forms *ὀρεσφι*, *ὀχέσφι*, va-

rious opinions prevailed, some having taken them for datives plur. by epenthesis of φ: others for the gen. sing. by syncope of ο, and paragoge of φι: but, though the φ might have been substituted for the second σ, the dat. plur. will not always suit the syntax."

Second Declension.—Of this, having undergone comparatively few alterations, but little is to be remarked. Several nouns of this declension, noticed above, which are masculine and feminine in the singular, assume apparently a neuter in the plural; but these, as already explained, come from what were originally different nominatives singular. Neuters in ιον are not diminutives in Homer. The same words in different declensions and genders, are sometimes applied to different modifications of the same ideas, as ζυγὸς and ζυγὸν, "the bridge of a lyre," and a "cattle-yoke." The change of the termination αος into εως is considered a peculiarity of the Attic dialect: its iambic form recommended it to the Attic poets, in preference to αος, which is trochaic, and therefore, more suited to dactylic measure. The syllable οι, is in other cases in the genuine parts of Homer, always long; but the Ionic gen. οιο is always so placed, that its penultima is the first syllable of a foot, and therefore, though naturally short, long by ictus: the final ο is, of course, always short: of every accus. plur., the original termination was ας: the accus. plur. of this declension, is therefore a contraction: thus, οFας, οας, ους.

Third Declension.—In nouns of this declension, a diversity of nominative forms appears, but the casual terminations have been less changed from their primitive forms, than those of the preceding two: in this few peculiarities occur more than such contractions or elongations, as must appear to be the natural consequences of dactylic versification, sc. θέμις, θέμιδος,

θέμιτος, and elong. θέμιστος; κόρυς, κύρυθος, cont. κόρυος, κόρυν, and κόρυθα, which suggests the idea of a double line of inflexion; κέρας, κέρατα, κέραα, and cont. κέρα; ἰχῶ for ἰχὼρ; ἄλφι for ἄλφιτον; δῶ for δῶμα, &c.—nouns in αρ make their gen. sing. in ατος, ἀλείφαρ-ατος; ὀῦθαρ-ατος. It has been shewn above, that σ and ρ were on some occasions interchangeable, which hypothesis will give to this inflexion an appearance of primitive regularity; thus, ὀῦθαρ, ὀῦθας, i. e. ὀῦθατς, (another consonant being frequently omitted before the final ς,) ὀῦθατος; ὀῦδας makes in the gen. εος, dat. εῖ. Nouns in ευς have two lines of inflexion, running through all the cases, from the two genitives εος and ηος, contracted in the nom. plur. (but not in Homer) to εῖς, and ῆς. Mr. Knight says, "nouns in ευς have retained in Homer the original forms of all the oblique cases: no contraction occurs except in the dat. plur.; thus, εFς, G. εFος, D. εFι, A. εFα, V. εF, D. N. A. V. εFε, G. D. εFοιν, P. N. εFες, G. εFων, D. εFεσι or εFσι, A. εFας, V. εFες. In this declension we find that the syllable ευ (εF) is never separated by diæresis, from which we can infer that both were not originally vowels; the only instance of a contraction in the accus. sing. is Ζεὺν, (Æschrion. Sam. Epigram.) and thus, or in its old form, δσεὺν or δσεFαν, (as παριν from παριδα,) it ought to supersede Ζην', which is vulgarly and erroneously written as if the final vowel were elided, or the syllables so divided, that the να were to belong to the following line. From this termination are formed patronymics, in εFιδης, or εFιδας, (ειδης or ειδας;) but in Pindar, and the Doric and Æolic poets who used the digamma, the ε and ι are always separated in sound.

Nouns in υς and υ, appear to have formed their genitives, according to analogy, in υFος; thus, in the

obsolete Latin declension, we find *pecuva* in the accus. contracted to *pecua;* together with *quæstuvis, fructuvis,* &c., which became *quæstibus, fructibus,* &c.; F being among the Italians and Italiots represented by V or C; the use of B too, for that letter, among the Lacedæmonians, Latins, &c., was not unusual; for this reason, B occurs in *sibi, tibi, nobis, vobis,* &c., while in *mihi,* the aspirate took the place of the removed F: thus, also, the relative adverb *ubi* is formed from the dat. case of the relative pron. ϜοϜι, (recentius Ϝωι.) The Attics substituted, in the inflexion of nouns of this termination, εως for νϜος, νος; the vowels ι and υ, in dialects both ancient and modern, were interchangeable; hence, in Etrurian incriptions are found indiscriminately *Ælia,* and *Ælua;* so in the present case, πελεκος, υος, εος; ὀξὺς, υός, εος. That the gen. of this inflexion has a short penultima in Homer, may, at first sight appear a natural objection to this philology; but, from this, as from many other positions, the digamma had disappeared before the Homeric era, (vide Dawes, *infra,* on the producing power of the digamma.)

Of masc. adjectives in υς, gen. υος, the fem. should, according to analogy be υια: in the Attic Greek, this fem. became ια, εα, and ει; if it is not to be preferably deduced from another masc. form in ης. A peculiar phenomenon is presented in the inflexion of nouns in υ, sc. δόρυ, γόνυ, &c.: in Homeric Greek, their first syllables are short in the nom. sing., long in the oblique cases, δορυ, δουρος, &c., the regular form being δορυος. According to the grammarians, this is produced by a metathesis; but in Latin, though no metathesis is assumed, the same change of quantity is observable; *gĕnu* makes *gēnua,* a dissyllable contracted from *genuva, genva;* and the syllable thus derives its quantity from position: in Greek, the case is precisely

the same. Of nouns in ως, the inflexion might naturally be inferred to have been οFος, οFι, &c., like *bos bovis;* if the penultima was long in all instances; but, as it is sometimes unquestionably produced by elision of other vowels, the uncertainty of what these may have been, reflects a doubt on any conjecture respecting the form of the nominative. Some of the old grammarians used to write μινώνος, &c., for μινώος, &c., on what authority cannot now be ascertained: the inflexions of proper names, however, seldom furnish any basis for analogy: perhaps, being μινώς among the Cretans, it was μινώνς among other nations: the source of both might have been μινόνς, which was the usual participial termination among the ancient Latins. Φῶς-ωτος, and χρῶς-ωτος, cannot properly be classed among nouns terminating in ως, being really χρωὰς and φωὰς: φῶς "*lux*," on the contrary was φάος, which form it always bears in Homer. Fηρως, too, has the second syllable always long in the oblique cases in Homer, though short in Pindar. It appears from their coins, that the digamma was used even *in mediis vocibus* by the ancient Thebans. Heraclides, the most learned of the old grammarians, says, that in the dialects of the Argives and Cretans, and the ancient copies of Homer, participles in εις, from verbs in ημι, originally ended in ενς; and, though the concurrence of νς did grate upon the fastidious ears of the moderns, yet the forms of the Latin participles in the gen. *antis*, *entis*, and *untis*, corresponding to the Greek αντος, εντος, and οντος, shew the original forms to have been ανς, ενς, and ονς, which, by the omission sometimes of σ, sometimes of ν, became ας, εις, and ων, as τύψας, τυφθείς, τύπτων, from τύψανς, τυφθένς, and τύπτονς; and their feminines, from their primitive orthography τυψαντέσα, τυφθέντεσα, &c., passed through, αντσα, εντσα, &c., to their pre-

sent forms; hence, the long quantity of the penultima: the dat. plur. too, passed through the following modifications, τυπτόντεσι, τοντσι, τονσι, τουσι, &c.; occasionally the σ was doubled, as on the Heraclean table πρασσόντασσι, ποιόντασσι: this occurred also in final syllables, as νοοσς, (*vide suprà*, note on Il. σ. 590:) in these instances it is sufficient that the consonant be doubled *in pronunciation*, or we should be consistent and write it double at the beginning of words also, as δε λλόφον, δε μμέγα, &c. From the gen. in αντος and οντος, the τ began about Homer's time to disappear, as κρονίωνος, σαρπήδονος, παιᾶνα, &c. It has been remarked that γ has disappeared from nouns ending in ιξ, as μῆνιγξ, μῆνιξ, σάλπιγξ, σάλπιξ; hence, σαλπικτὴς instead of σαλπιγκτὴς: but the lost letter was ν, not γ, the original shape of the termination being ινγς, and ινγτης. Whenever the final ξ is composed of κς, not γς, and the penultima of the gen. long, as κηρύκος, φόινικος, a τ seems to have disappeared from υκτος, ικτος, &c.: thus, ὄρνις, ὄρνῑθος, and the Doric ὄρνιξ, ὄρνιχος, both came from ὄρνιχς, (ὄρνιξ,) ὄρνιχθος. The same diversity which we observe in nouns, appears also in adjectives: we find the masculine descending from one nom., while the feminine belongs to another, &c., as πίονος, M., πίειρας, F.; πρέσβυς, M., πρέσβα, F.; ἔϋς and ἠΰς, ἔϋ and ἠΰ, Gen. ἐήος and ἔοιο: πολὺς, πολλὸς, M., πολλὴ, F., πολὺ and πολλὸν, N.; λιγὺς and μέλιχος, λιγυρὸς and μειλίχιος; πολύδακρυς and πολυδάκρυτος; ἴις, of which the feminine comes from the obsolete ἴος, ἴα, (μία,) ἴον; with numerous other varieties arising partly from a difference of root, partly from the contractions and elongations required by the metre; derivative and compound adjectives in ος, are inflected in the Epic dialect, as well as in the old Attic, with but two terminations.

Pronouns. Of the personal pronouns, the Epic forms are:

Sing.	*Dual.*	*Plural.*
N. ἐγών ἐγώ	νώ, νῶϊν, νῶϊ	ἄμμες, ἠμέες, ἠμεῖς.
G. ἐμέο, ἐμεῦ, ἐμεῖο, μεῦ ἐμέθεν	νῶϊν	ἠμέων, ἠμείων.
D. ἐμόι, μοι. Old Dor. ἐμεῖν	id.	ἄμμιν, ἄμμι, ἠμῖν, ἠῆμιν, (Alcæus, ἀμμεσίν.)
A. ἐμέ, με	νώ, νῶϊ	ἄμμε, ἠμέας, ἠμᾶς.
N. σύ, τύνη	σφώ, σφῶϊ	ὔμμες, ὑμέες, ὑμεῖς.
G. σέυ, σεῦ, σε, σεῖο, σέθεν, σέο, τεῖο	σφῶϊν, σφωΐν σφῶν	ὑμέων, ὑμείων.
D. σόι, τοι, τεΐν, and Old Dor. τιν	id.	ὔμμιν, ὔμμι, ὑμῖν, and ὔμμ'.
A. σέ, σε	σφώ, σφω	ὔμμε, ὑμέας.
G. ἕο, ἑῖο, ἑΰ, ἑο		σφεῶν, σφών, σφεῖων.
D. ἕοῖ, ὁῖ, ὁι, ἵν. Old Dor. ἑΐν, ιν	N. A. σφώ, σφώε	σφίσιν, σφίσι, σφῖν, σφιν, σφι, σφ'.
A. ἕ, ἑ, ἕε, μιν		σφέας, σφας, σφε, σφ'.

An emphatic use of pronouns produces a strengthening of the accent, as χήρη σευ, "thy widow;" χήρη σεῦ, "bereaved of thee;" in like manner, σέθεν is stronger than σευ; ἐμοὶ and ἐμὲ, than μοι and με. On this principle ἐγώ and σύ are never atonic, being always used emphatically. When an enclitic follows, the natural accentuation remains, as the enclitic of itself lends an emphasis; the enclisis takes place on the dative, when used (by Colophonism) for the genitive.

Of τίς, the Epic declension is:

Sing.	*Dual.*	*Plural.*
N. τίς, τί, indef. τις, τι		
G. τέο, τεῦ, indef. τεο, τεῦ	N. τινε	N. τίνες, indef. τινες.
D. τεῳ, τῳ		G. τέων, (Il. ω. 387, *alone.*)
A. τίνα, τί, indef. τινα, τι		A. τίνας, indef. τινας.

ὅ, ἥ, τό, is in Homer either a relative, or demonstrative pronoun; as ὁἰδὲ θεὸι, "they the Gods;" the poems contain no article, the datives τοΐσδεσι, τοΐσδεσσι, and τοΐσδεσσιν, are transpositions of τοῖσι δε; the gen. ὅου has sprung from ὅτου, by the omission of τ. On this subject, Mr. Knight says: "in the Iliad and Odyssey both, the article is demonstrative and emphatic, an usage more cognate to that of the modern Britons, than of the later Greeks, (particularly Attics.) Wherever it is is otherwise used, it is to be erased, as the innovation of some injudicious rhapsodist. The ancient poets and rhapsodists being in the habit of reciting their poems with much vehemence of gesticulation, and of expressing the emotions of the mind by a dramatic play of the voice, hands, eyes, and movement of the body generally, specifying, as if present, the particular objects of their allusions; the article in this way became not unfrequently prefixed to nouns, from which it had been originally absent: its use in many Homeric passages cannot be otherwise understood or accounted for. Before adjectives, however, used substantively, as γερὼν, γεραῖος, ξεῖνος, &c., it supplies the place of a pronoun, though Heyne, without any adequate reason, would have it removed from such situations. A more recent and vulgar use of the article, though absent from the language of Homer and Hesiod, appears to have been very early and generally employed; at the time when the Etrurians and Latins were borrowing from the Greeks, not only the names of deities, but other words of common and necessary use; *terra* for instance must have come from τῇ ἔρᾳ, as *Turmes*, the Etrurian name of Mercury, from τόϛ Ἑρμῆϛ. The Epic poetry in question, must, therefore, have preceded in point of time the formation of these languages. "το 'ὁϛ,' ἀντὶ τοὺ προτακτικοῦ, τοῦ 'ὁ,' Ὅμηρος

οὐδέποτε τίθησιν, is the remark of Athenæus; the concluding observation is not equally true: "τοὔμπαλιν δε, ἀντὶ τοῦ 'ὅς' ὑποτακτικοῦ, παρελαμβάνεν τὸ προτακτικὸν, 'ὁ.'"

Verbs.—The personal terminations of verbs were originally the pronominal affixes μι, σι, τι, μες, σες, τες, sometimes elongated into μαι, σαι, ται; the terminations εθα, εσθε, εσθον, are formed by the addition of the adverbial particles θον, θα, θεν, (θε): the third plural commonly ending in ουσι (according to Dawes, οϜσι,) retained in the Æolic and Doric dialects its original form οντι, which gradually softened into ονσι, ωσι, ουσι, while others from αντι, εντι, and οντι, became ασι, εισι, and υσι; the α and υ in these being, for this cause, always long. Lennep is guilty of an error, when he attempts to account for their quantity by bringing them from εεμι, ααμι, and οω. In like manner the futures τύψω, βοᾶσω φιλησω, &c., are long, coming from τύπτεσω, βοάεσω, φιλέεσω, &c. It appears that διδωσι, third sing. was anciently written δίδοτι, (δίδωτι,) and that those which now end in ει, did end in ετι; hence, the Latin third sing. in *et*, and in the subjunctive mood, the Ionic form ῃσι is but a slight change from ητι, which was still farther modified into ηι and η: this change is most natural, for even in our own language, *ti* is commonly pronounced *si*: τ is besides a dental consonant, and Σ and Θ are different modifications of the dental aspirate.

In all languages, the more common and early the use of any verb is, the more irregularity it presents; hence, that verb which expresses the first idea of consciousness, is the least regular in any, particularly the modern languages: the verb *sum* has undergone so many changes from εἰμι, that their original identity is scarcely perceptible: the earliest form of the Greek

verb was εσω, then εσῶμι; whence the Etrurian *esume*, of which *sum* is a modification, preserving, however, traces of its original formation in *esse*, *essem*, (antiquè *ese*, *esem*,) and in *ero* (antiquè *esco*,) *eram:* having, according to custom, S changed into R: the perfect line, *fui*, *fueram*, &c., comes from the Greek φυω: the futures ἔσομαι and ἔομαι, originated in the obsolete εσω. All futures originally ended in εσω, as all perfects in εκα; but there were two systems of contraction; by omitting a vowel as λεξω, τυψω, (compare the old Latin form *faxo*, Ter.) forming what is called the first future; and by dropping a consonant, as τυπέω, τυπῶ, styled the second future; in the passive also, from ἐσσέομαι, regularly coming from εσω, was formed by one contraction ἔσσομαι, by the other ἐσέομαι, εσοῦμαι. In Homer's time, ἔσωμι was contracted to ἔσμι, and ἔμμι, (hence εσσι, εστι, εσμεν,) and by removing one μ, and still retaining the syllabic quantity ᾽ῆμι, (hence ᾔην, ἔην, ᾽ῆν, ᾽ῆα, &c.) Of ᾽ῆα, Heraclides says, that it is the first aor. from ηον, (Ionicè εον,) of which the participle is εων; ηα by an Ion. contraction, became εα, whence by crasis η, from which again arose the common ην. In Cilician Greek, the second aor. ended in α, as ἔλαβα, ἔτυπα, making the third plural in αν; εᾶ is most probably one of this form. According to Aristarchus, εα was a change from ην, as from ᾔνται, διομεδὴν, ᾔδην, came ἔαται, διομηδέα, ᾔδεα, &c.; the contraction of the third sing. from εε to ην, or ειν, is Doric, and old Attic. Alcman, instead of ην in the third sing., writes ης, and in first plur. ες, as λέγομες for λέγομεν, (Dorice.) Imper. moods in the third sing. should end in σθω, not στω, that is, θ not τ should intervene between σ and ω; for εστω and ιστω, then we should read εσθω and ισθω; every tense, of which the participle ends in ων, should form its imperfect third sing. in ετω; participles

in εἰς, should in like manner produce ητω; however, εετω passes through ειτω, into ητω. Of the optative ειη, Heraclides says, that, of participles in ων, the optative should be οι, from εων, then εοι; and that optatives ending in ειην come from participles in εις, on which account the Æol. participle should end in εις, not ων; so from βλεῖς and θεῖς, arose βλεῖο, θεῖο. Of the Sicilian aor. opt. the second plural ends in εῖτε, as διακρινθεῖτε. As from one present arise many perfects, so to one perfect are attributed several presents, as φιλω, πεφιλήκα, (Ion. πεφιλήα,) πεφίλα, and πεφιλεῖα; κατατεθνειῶτων, is a participle from a perfect of this last form. The Ionic termination becomes indifferently εα or αα; hence ἑστεὼς, γεγαὼς, &c. It may be safely affirmed that all past tenses of the active voice terminated the first sing. in α; whence, by the addition of ν, arose αν, εαν, ην, ειν: passive tenses in ην and θεν were probably formed from a present active in μι, the existence of which is, to all appearance, indicated by the passive termination μαι, and though originally belonging to the active form, had a passive signification, as their participles in εις or ενς, would tend to prove: ἐτυφθην may, without violence, be considered a contraction of ἐτυψάμην, (antiquè ἐτυπτσάμην;) in this tense σ intervenes before an aspirate vowel, as πλήσθήν from πλήσθω, which is not very ancient Attic: the Ionians who dropped the σ, wrote πλήθθην, not πλήσθην, the oldest form having been πλήθσθην. The Lacedæmonians also, in all possible cases, used σ for θ; hence the perf. p. λέλασμαι, πέπυσμαι, &c., from λάθω, λήθω, &c.; these in their proper shape are λέλαθμαι, πέπυθμαι, except when the theme of the verb ends in δσω or σσω. Whether the forms ἐγείρω, φθείρω, κτείνω, κεινὸς, &c., or the Æolic ἐγέρρω, φθέρρω, κτέννω, κεννὸς, βολὴ, &c., are the more ancient and Homeric, must remain a ques-

tion. Of the old and new Attic second pers. sing. pass. in *ει* and *η*, the origin was the Æolic *εσαι*, which passed into them through the Ionic *εαι*. In the first aor. and perf. of verbs, the natural terminations *aFσα* and *aFκα*, have been softened into *ηα* and *ηκα*, as *δεδάηα*, and *ἔθηκα*, from *ἔθεκσα*, (th. *θέκω*.) Hermann is wrong in supposing this, together with *δέδωκα*, &c., to be obsolete perf. tenses; analogous to this, is the change from *φίλσαι*, *ἐφιλσατο*, to *φίλαι*, *ἐφιλάτο*, &c., and this view of the inflexion removes the necessity of Heyne's conjecture of a verb *φιλημι*: in like manner, *η* took the place of *aF* in participles, as *τιμαFενὲ*, *τιμήενς*, (obsolete in Homer's time,) *τιμήεις*. Those perfect forms, consisting of an aor. partic. and *ἔχω*, which they frequently employ, such *στῆσας ἔχων*, *ἀτίμήσας ἔχει*, is unknown to Homer, nor indeed is its absence a philological defect in the Homeric text; yet, in Homer we find the third plur. perf. and p. perf. formed by *ατai* and *ατο*, which in Attic Greek are expressed by *μενοι εισι* and *ησαν*. The optative mood, formed by the addition of *ιημι* to the theme of the verb, *τυπτο-ιμι*, *τυψαιμι*, thus expressing the *impetus voluntatis*, is used by the tragic poets in its proper *potential* signification, when in conjunction with *ἄν*: it is otherwise employed in a literally *optative* sense, but in Homer no such distinction is observed, it being here always *optative*. In Homer it is the subjunctive which signifies a *conditional* action, that is, one depending on another action, and therefore, in a manner future; hence the usage of the future indicative, for the subjunctive, and the identity of the future form in the indicative and subjunctive moods, which gave rise to the belief, that the future does not exist in the subjunctive. The *σχήματα ἰβυκεῖα*, spoken of by grammarians, i. e. the use of the indicative for the subjunctive, and said to be a peculiarity of the

Rhegian dialect, have no place in Homer. In the language of the ancient Dorians, the use of both the optative and subjunctive, with ἄι or ἦι, without κε or αν was customary; with this difference, however, that the optative had a *desiderative* signification, and the subjunctive a *potential.* It appears from the Heraclean table, that they joined the indicative also, as it stands in Homer, with αι κα, or ει κε; at the same time one would imagine it hardly fair to agree with Heyne in attributing this use of moods to an unfinished state of syntax; the proper use of the subjunctive being to express, not so much an uncertain action, as one depending on, *subjoined to* one of previous occurrence, so that its use should be determined not so much by the accompanying particles, as by the preceding verb, which is also the case in Latin. The Homeric Syntax recognizes only the future indicative for the subjunctive: εἴδομεν, ἀγείρομεν, &c., are Ionic futures, and should be written Fηδομεν, ἀγῆρομεν, &c., being originally Fεδσομεν, ἀγέρσομεν, &c., the σ having disappeared, and the preceding vowel consequently produced. The Latins inverting the Homeric usage, used the present subjunctive for the future indicative of the third and fourth conjugations: of the real futures of these, we find in Terence *scibo, servibo,* &c. In the foregoing remarks of the grammarians, though ingenious and most true, respecting the formation of tenses, cases, &c., their common and prevailing error is perceptible of treating archæisms as provincialisms. Though Homer has been accused of a want of accuracy in his use of moods, yet, whether his habit, or that of the more recent writers be, in this particular, the more correct, is to be ascertained only by metaphysical investigation.

The reduplication, which, according to Thiersch,

is a repetition of the radical syllable followed by ε, because this vowel being the most frequent, became eventually the universal adjunct, is, in the Epic dialect, occasionally prefixed to all tenses except the present, and the most recently formed tense the imperfect: but most constantly to the perf. and second aor., though the former in the Epic dialect frequently appears without it, which became a peculiarity of the Æolians. The reduplication was used with particular frequency in the old Latin, as we find it in Terence and his cotemporaries. On reduplicated forms of present tenses, Mr. Knight has the following criticism: γιγνώσκω, not γινώσκω, is the correct orthography, for two reasons, because the Dorians were in the habit of prefixing γ to many words, as γδοῦπος, γνόφος, (and sometimes δνόφος,) γέντο, &c.; thus also, νόω, γνόω, γνώισκω, γνώσκω, as θόρω, θόρισκω, θρώσκω, μόλω, μόλισκω, βλώσκω, &c., and because, when verbs do receive a reduplication, its consonant is a repetition of that with which the verb begins; if, therefore, the verb be νωσκω, the reduplication should be νινώσκω. For the same reason we should write γίγνομαι, not γινομαι: this comes from γένω, as μίμνω from μένω; in the same way μέλω makes μέμλω, and, by inserting β, μέμβλω.

The *augment*, according to Thiersch, is a modification of the reduplication, and owes its omission from Homer to the following causes. 1. The exigencies of versification; 2. the division of series (*vide infra*, *Versification*;) and 3. a regard to euphony and rythm. To place these in a clearer light: 1. All those instances, in which the admission or omission could produce no alteration of the rhythmical effect, remain unaltered, as μετέστη, παρέστη, ἀνέγνω, not μετάστη, &c. 2. In such instances as ἐμόγησα, δόσαν, (Il. α. 162,) ὣς φάτο·

χαῖρε, (Od. β. 35,) where the admission of the augment ἐμόγησ', ἐδόσαν, would unite those words which sense and rythm require to be separated, it is omitted. 3. The augment never intervenes between περι, and the verb to which it is attached, nor in such as διαστητην, διαστησαν, &c.: the rythm requires its omission also in order to produce the third trochaic cæsura, as ἀγορήνδε καλέσσατο, Il. α. 54. It is also either omitted, or admitted to favour the feminine cæsura, in the fourth foot, and the trochaic in the fifth.

Of the *temporal augment*, originally a syllabic, and coalescing eventually with the initial vowel, the usage is not so clearly defined; in verbs beginning with α, αι, αυ, and ε, there appears considerable variation; in the forms ἑῦδον. ἑῦρον, ἔυχετο, ἐπεύξατο, it does not appear; in verbs begining with ι, it is uniformly present, and in ο and οι almost always; before reduplication, it frequently appears, as ἤραρε, ὤρορε, ἠλήλατο, ἠρήρειστο, &c. Of this augment, Dr. Buttmann says, the temporal augment which supplies the place of the reduplication of the perfect, is never omitted in the Epic poets, when the vowel is short, with the single exception of ἄνωγα, which no longer occurs as a perfect; but when the vowel is long by nature, the augment is unnecessary. And of *the other*, that "it never comes between the preposition and the Homeric verb, when the verb uncompounded is in use, nor before a preposition;" but those verbs which would serve as instances of the first clause of this latter law, either do not occur in Homer, or the presence of the augment is obviated by some of the above-mentioned causes: the only available instance, the verb ἀντιβολεω appears augmented, αντεβολησα, σας, σαν, &c.

Verbs in σκω appear almost invariably without the augment. Of these we find two classes, sc., those

formed by the combination of the present participle, and those from that of the first aorist with ἔσκω, the ancient and Æolic form of εἰμι. Dr. Kennedy says, "there certainly appears a considerable difference in the meanings expressed by these combinations, which may lead us to suppose, that the selection of the participles, was not one without definite principle. Thus, if we compare Il. β. 89, 199, with ζ. 10, in the first of which the aorist participle is used, and in the second, the present, we shall find, that the former expresses a particular act, or series of acts, with distinct reference to limitation in point of time, while the latter supposes no such limitation, but such a series as constitutes a habit, in accordance with this, the expression in ζ. 15, viz., πάντας φιλέεσκε, should in strictness be translated, *it was his wont to be hospitable to all.*" Verbs of this form appear only in the sing. number, and third plural of the imperf. and aor.: to this vestige of the primitive language, may be also added that presented in the formation of tenses, by the combination of (juxta-position) of different participles, and εἰμι, such as τετελεσμένον ἔσται, ηεν, &c., after the manner of modern languages. The ground on which this was referred to the Æolic is the inartificial form of the construction, which accords with the genius of a language in its primitive state. This resolution, according to Dr. Kennedy, was extended to the Attic dialect also, "with this difference, that the latter most usually expressed the auxiliary verb, which, in the former, it was left to the hearer to supply. Yet, even this is not invariably the case, the usage appears in certain instances to be reversed, as is plain from ἑ. 873. Where we meet with τετλήοτες ἔιμεν, for τετλήκαμεν; and in ψ. 69, with λελασμένος ἔπλευ. The Æolic form of the infinitive, in all active tenses, εμεναι

is contracted to εμεν, εεν, ειν, or εμεναι, εεναι, ηναι; the second fut. act. (so called) has no infinitive. Of contraction generally it may be said, that belonging only to the more advanced stages of a language, it should, as far as possible, be discouraged in Homer: in any case, they are far from being so frequent or uniform here, as in the Attic dialect.

Contracted Verbs.—In verbs in αω, ο and α are frequently inserted for the metre's sake, before the ᾱ or ῶ formed by contraction, as ὁράας, ὁρόων: this is invariably the case, when the word without this insertion has a trochaic rhythm, as ἀντῐᾱσθε̃; the α, however, is not inserted, when the latter of the contracted syllables was short before contraction, or when τ follows; for this reason, ἀντιάασθε is used in preference to αντιάατε: ο also is rejected from αον, αομεν, and the inflexion of εαω; and ε is substituted for it after two consonants, for sake of euphony; γελοίαων comes from γελοίαω. The uncontracted forms of this conjugation are those with ᾱ, as διψάων, πεινάων: those in αον, when a short syllable precedes, as πέραω; all terminations in αο, except those in which it is required by the metre: beside these, we find many individual instances which variously violate the preceding rules, e. g. the several parts of ναιεταω, the participle of which, for instance, has ω, instead of ου, as ναιεταώση; ε for η, in ὄρεαι; ε for α in μενοινέον, &c.; but this is resorted to, only to create a more harmonious dactyl in the fifth foot, by this change, θεάομαι becomes θεέομαι, θεοῦμαι, hence, θηεῦντο, and θηοῖο.

In verbs in εω, ε before ω is contracted by synizesis, *not crasis*, except in the passive aorists, as ἐφιλέεθην, ἐφιλῆθην: in other tenses the εε would become εῑ. ε before ει, αι, ιη, ειη, and εαι, εε, εες, εεν, and εον, are contracted, or remain open, as the necessity of the

metre requires, the last four particularly in dactylic theses of the first, fourth, and fifth feet; εω suffers elision, not contraction. Verbs in εω sometimes elongate ε into ει, as θείω, νεικείω, which was also dictated by metrical necessity.

Verbs in οω are contracted according to the general rules, and are elongated by the change of ο into ω.

Verbs in ζω were pronounced by the Dorians σδω, by the Tarentines σσω, by the Bœotians and Lacedæmonians ττω or δδω.

Of verbs in μι, those parts which present themselves in Homer come equally from the corresponding conjugations in ω. Of these the essential difference is the absence of the modal vowel: they end in ημι from a root in α, in ημι from ε, in ιμι from ι, in ωμι from ο, and in υμι from υ. Of ἵστημι, an example of the first formation, the imperfect and first aor. are transitive. In Il. β. 525, μ. 56, ἔστασαν being transitive, is an abbreviation of ἔστησαν, the first aor., though in the latter passage Wolf reads ἔστασαν, which would be a syncopated form of the pluperfect; this distinction of breathing is laid down by Aristarchus, see Venet. Sch. on Il. μ. 56. Thiersch considers ἔστασαν a genuine and uncontracted pluperfect; he also suspects that ἔστασαν is not an abbreviation ἔστησαν, because no instances occur wherein στῆσα, στῆσαν, στῆσε, &c., are similarly abbreviated. Those having the radical ε, such as τιθημι, retain many more forms from the cognate conjugation in εω, as ἐτίθει, παρτιθει, προθεουσι, ἔοις, ἔοι, with the second aors. θῶ, θῇς, θῇ, θέωμεν, ἀποθείομαι, &c. Of those in ιμι, only two vestiges are to be found, ἀποφθίμην, Od. κ. 51; ard φθῖτο, Od. λ. 330. Those in ωμι, in many cases, resume the modal vowel. From infinitives in ωναι, come participles in ως, as διδὼς, ἐπιπλὼς, γνὼς, αλὼς, &c. Verbs in υμι do not assume

ι after υ in the optat., as δαινῦτο, &c., in any instance where a consonant follows, before which νι cannot stand.

Adverbs ending in ι and υ, following the general analogy by which all adverbs are adjectively formed, are neuters sing. of obsolete adjectives in ις and υς, as ἄντικρυ, πόλλακι, ἄσπουδι, &c.; those ending in α, in like manner, are neuters plur., those in ι and ει are, in many instances, datives sing., and in ως (οις) dative plur.; those ending in δηνὶ are softened forms of την, which, according to Dr. Buttmann, are acc. sing. fem. of verbal adjectives in τος, among which he classifies ἀπριατὴν and ἄκην; the assertion that the first of these is an adverb, is confirmed by its occurrence in Od. φ where, as an adjective, it cannot be joined in Syntax with any substantive: those terminating in δα are obviously the neut. plur. of similar words, as κρύβδα, ἀναφάνδα, &c. In all Greek dialects, except the Attic, κ is used for π in πῶ, πῆ, πότε, which gave origin to their forms in Latin, *quo*, *qua*, *quoque*. It presents an interesting analogy that the Oscan, and old Latin dialects use *pitpit* and *poi*, for *quicquid* and *qui*. The Attic usage in this case is (which seldom happens) the more ancient, and consequently Homeric. In the oldest Venetian copy, πῃ and ἀλλῃ are thus written (iota subscr.) according to analogy, being dative cases: for, in Doric and Æolic Greek, πῶ and ἐνδῶ, are πῶι and ἐνδοι, &c., being also datives, as were κατῳ, ἀνῳ, παραί, ὑπαὶ, &c.; as πῳ and πῃ are datives, so ποῦ naturally appears to be a gen. Another class exhibiting an adjective termination from those in δον, from verbal adjectives, &c., sc. παρασταδὸν, κατωμαδὸν, &c., as also those in δὴν, as βαδὴν, απριατὴν, &c. We sometimes find in Homer, the same word used, both as an adverb and a preposition, which appears like

a vestige of their original identity, sc. ἀμφίς, (ἀμφί,) περί, (πὲρ,) prepositions being, therefore, nothing but adverbs governing cases.

CHAPTER XIII.

THE DIGAMMA F.

The traces of the digamma were first discovered by Bentley, whose notes on this subject, called the Codex Bentleianus, were never printed, and remain in MS. in the Library of Trinity College, Cambridge. He was followed in this course by Dawes, Knight, Heyne, and most zealously by Hermann; after these by Buttmann and Boëckh; its principal opponent was Spitzner.

Of this character, called originally *vaw* or *waw*, the name given to the sixth letter in the Hebrew, Syriac, and Samaritan alphabets, and to the corresponding letter in the Arabic and Æthiopic, the power has been variously represented; sc. according to Dionysius of Halicarnassus, by ου, οο, or φ; according to the Latin grammarians by V; Dawes by W; and Dr. Marsh by the *modern* sound of the Latin F. It would appear that this is not the only character which has disappeared from the Greek alphabet. Marius Victorinus says, "there did, and still do exist among the Greek letters F, G, and Q, but G is employed merely as a numeral, and stands for 90,(14) and F, among the Æolians *only*, had the same power as V with us, when used as a consonant, and was called vau and digamma."

Priscian says, "Π aspirated, had nearly the same effect, as F now possesses; as ΠΗ in obsolete Greek sounds φ. One of the many instances from which it would appear to have sounded V, is the Latin "bos," "bovis," from the Æol. form βῶς, βωϜος. Varro attributes to it the power of β, and Dionysius sanctions this, by writing for Varro, Βάῤῥων. The substance of Dawes' Essay "on the Power of the Breathing or Consonant Vaw," is this. Dionysius represents Ϝ by ου, which confusion probably arose from this, that in Latin, both Ϝ and ου were equally convertible into V. All these authorities (sc. the Latin grammarians) expressing themselves in favour of V, there appear no grounds for believing in the equivalency of F, and being equal to the Latin V, it must, *therefore*, have been equal to our W. Four declensions in which this formed an ingredient, sc. εϜες or εωες, came by Attic crasis ης. From the terminations of genitives in ο, on the Sigæan and Sandwich marbles, it is deducible, that the sound of ου in these cases, was the result of the supposed Ϝ, which would prove the termination to have been exactly equivalent to ow. The Delian inscription has οϜυτο, λιθο: to the objection drawn from the presence of Ϝ in the first word, and first syllable, and its absence from both terminations; it is answered, that these cases in the Æolic, ended in ō or ŏ, so that no character is suppressed. Ϝ was not used by the Ionians, but, *at whatever time the marks* (᾽) *and* (῾) *were brought into use, the latter had the power of an aspirate, and the former of* Ϝ: if this be not granted, the ᾽ is a powerless and superfluous mark. An additional argument for this doctrine, is furnished by the use of the characters ⊦ and ⊣, sc. ⊦ΗΡΑΚΛΕΙΔΑ, ⊦ΑΙΡΕΘΕΝΤΕΣ, &c., and since this Vaw had two powers, the one that of a consonant, and the other that of a sort of aspirate,

an expedient was resorted to by the Greeks, consistent with their usual particularity, of omitting it from the number of other consonants, and superscribing it. That the powers of the Greek φ, and the Latin F, were not identical, appears from the ridicule which his ineffectual attempt to pronounce the name "Fundanius," drew from Cicero upon a Greek witness, as well as from the testimony of the Iambics of Terentianus Maurus.

> "Nos, si quando Græcum φ necesse est exprimi,
> P et H. simul solemus, non Latinam hanc (F), ponere,
> Cujus a Græca recedit, lenis atque hebes sonus."

With respect to the position of F. *The prosodiac exigencies of Heroic metre require, that all words beginning with a vowel, of which the first syllables are short, and the second long, be preceded by no other than a word ending with a short vowel, from which it is to be collected, that all words of such quantity, which at present begin with a vowel, and almost every where, follow either a short vowel, or paragogic ν, did originally begin with a consonant; and it may be reasonably presumed, that this consonant, (no other than* F) *is to be prefixed.* To this class belong such words as ἄναξ, ἕκαστος, ἕκηλος, ἕκων, ἐλίσσω, ἕλωρ, ἔοικα, ἔοργα, &c. ἄναξ, ἀνάσσω, being selected as the example for the illustration of this canon, the passages containing either of these words, which would seem to tell against its universality of application, are all emendable into an accordance with it. From the investigation of Il. *a.* 44, where ὄφρ' ἱλασσωμέσθα ἄνακτα is decided on, arises another observation, sc. *In Homer I have observed that a dissyllable is never so divided between two feet, that the first part ends in a short vowel, followed by a mute and liquid.* The quantity of the initial ι, in other places,

sc. Od. τ. 419, sanctions the position here assigned to this verb. πρῶτος μὲν ἄναξ, ψ. 288, is to be replaced by πρῶτιστα ἄναξ, or πρῶτος ῥα ἄναξ: κροτέοντες ἄναξ, ο. 453, by κροτέοντε ἄν. Ἐυρύσθηος ἄνακτος, ο. 363, by Ἐυρύσθηος ἀέθλων, according to Eustathius: ἅρματ' ἄνακτων, π. 370, by ἅρμα ἄνακτων, which is defended by the presence of the dual number, ἄξάντε, that is, "having, *each pair of them*, broken *a chariot*, not chariots," μοὶ ἄναξ, π. 523, by μὲ ἄναξ: both readings are equally unobjectionable, as either is an ἅπαξ εἰρημένον: ἀνάσσεμεν Ἀργειοῖσιν, τ. 124, by Ἀργειοῖσι ἄνασσειν, paralleled by Od. η. 62; ἔναντα Ποσειδαώνος ἄνακτος, υ. 66, by ἄρα νακτος, ἔν Ποσ: ποιήσαν ἄνακτι, in ω. 449, (which book presents more difficulties and inconsistencies, than any other part of the poem,) by either, ποιήσαν ἀγαυοῖ or πονέοντο ἄνακτι, and 452 of the same book, by σταυροῖσι ἄνακτα, τοιήσ. πυκν; κυδαίνε δε θύμον ἄνακτος, Od. ξ. 438, by θύμον δ' ιαίνε ἄνακτος, or, rather ἰηνε, paralleled by Il. τ. 174, ψ. 597, and Od. δ. 548; ἤλυθ' ἄνακτος, Od. π. 14, by ἤλθε ἄνακτος, τόξον, Od. φ. 56, by τόξα ἀνάκτος, sanctioned by the frequent use of this word in the plural number. ἤσπερ ἀνάσσεις, Od. ω. 30, (which, as well as the same book of the Iliad, presents unusual anomalies, and is considered spurious by Aristarchus and Aristophanes,) by ἧς ἐανάσσες. On the usage of *this imperfect*, it is remarked that *it never begins a verse in Homer, nor does it occur where it may not be replaced by* ϜΕανασσον.

In the second case, *the laws of Heroic measure require, that every word beginning with a vowel, of which the first syllable is long, any short syllable should end in a vowel, and that before the same, every syllable ending in a consonant, which, if followed by a vowel, would be necessarily short, should be produced, and therefore, to all such,* Ϝ *is prefixed.* In like manner, *any word, whose*

first and second syllables are short, requires the production of any such preceding syllable, as, followed by a vowel, would be short, and, therefore, here also, the insertion of F *is necessary.* Under the former of these two canons, are comprised such words as ἄστυ, εἰπειν, ἔργον, ἴλιος, ἴρις, ἴσος, οἶδα, οἶκος, οἶνος, &c.; the latter extends to all such as ἔπος, ἔπεος, ἐρύω, ἰαχὴ, ἴκελος, &c. F appears to have been inserted, not merely before vowels, but also before the semivowels λ, μ, ν, ρ, as in Il. ε. 358, πολλὰ Fλισσομενα; and hence the phenomena of duplicated consonants, as ἐλλάβε, ἐῤῥέεν. Many words beginning now with ῥ, as ῥήγνυμι, ῥίπτω, did originally open with F, which is perpetuated in the Attic practice of ascribing to the initial ῥ the power of a duplicated consonant, and still more evidently, in that of doubling the initial ῥ, after an augment. This system of orthography, dictated to subscribers, by what they conceived to be the necessity of metre, was subsequently adopted in prose; and superfluously, as the initial ῥ of an uncompounded word, retained *singly* its producing power; this use of F before ῥ does not, however, imply its presence before an initial vowel in composition, which occurs but in two instances, αμφιFεννυμι, and προσFελειν. It is probable that it was also very frequently employed to prevent an ungraceful concourse of vowels in the middle of words; its most unusual position, however, was after δ and σ, as in δFεινος, and σFεω, pronounced as the English words, "*dwell,*" and "*swain.*" F exercises another influence too, beside that which it possesses in common with other consonants: it has been remarked, that the first syllables of such words as λύω, τίω, &c., vary in quantity, in the future tenses of which, λύσω, τίσω, there is, however, no variation, which is satisfactorily to be accounted for, only by the effect of F. Sup-

posing this to have intervened, the quantity of that syllable will depend on its position, sc. if the division of the syllables be λυ-Fω, it will naturally remain short, as in the other case, λυF-ω, the intervening consonant of course acquires a double sound, and consequently produces the preceding vowel; but, in the case of the future, this alternative does not exist, and this power it exercises on the initial, as well as on the medial vowels of words, as ἡ δ' ανδρι Fικελη, Il. δ. 86, *et passim.* Its analogy to this part of the subject, suggests some remarks on the digammated word "Silüæ," (Horace, Carm. 1, 23-4;) the production of its first syllable being ascribable *solely* to the influence of this, especially as it is not a parallel to such diæreses as "solüende," &c. in Tibullus, where the preceding syllable does *not* retain its long quantity.(15)

The vowel Υ frequently arrogates the place and power of F: the termination known to us as ευς was in the primitive dialect, εFς, as Ατρευς, ΑτρεFς, from the genitive of which comes the patronymic ΑτρεFιδης, as from Εκτωρ, Εκτόριδης, &c., which appears more probable from the partiality of the formation of the heroic line, to the quadrisyllabic form; and this destroys the imaginary climax of Eustathius, Il. γ. 182, erected on the supposition of the words of the verse, consisting successively of one, two, three, four, and five syllables. Among the Ionians, the terminations ηFς, and εFς, were in indiscriminate use; as νηFς, commonly νηῦς, and νεFς, commonly νεῦς: from the long form of proper names, as ΠηληFς, came such patronymics as ΠηληFιαδης: that which was ιδης, after the short syllable, became ιαδης after the long.

In accordance with the rules foregoing, the following emendations are proposed: Il. α. 409, for ἀμφ' ἅλα ἕλσαι Αχαίους, is substituted Fειλαι ΑχαιFους, supported

by the analogy of the words Fαλεῖς, Fαλημεναι, &c., and FεFελμιενοι ἔνδοθι πυργῶν, before which it is proposed to read κεκορέσθε, for ησθε. On the analogy of κορέσαι, &c., α. 529, for ἐπερρωσαντο. εFερρώσαντο, dictated by the incongruity of the prepositions ἐπί and ἀπό. For στῆτ' ελελιχθέντες, κ. 587, στῆτε Fελιχθεντες, as in μ. 74. For ἐεισαμένη, γ. 389, Fεισαμενη, in order to remove the augment from the participle. For ἐῳνοχοεῖ, δ. 3, εFοινοχοFει, to avoid the double augment, as ἐώκει, ἐώλπει, ᾐδειδει, &c., should be replaced by FεFοιτει, FεFολπει, Foιδει, &c. For ἀασάμην, ι. 116, αFασαμην, the (commonly styled) doubtful quantity of the α, in the two first syllables of this word, is to be explained on the same principle as that of λύω, τίω, (supra.) As to the varying quantity in ἄατος, exhibited in Il. ξ. 271, ἄᾱᾰτον, Od. φ. 91, ἄᾱᾰτον, Od. χ. id.; for the first example is suggested the reading ανααστον, or αναFαστον, from α steretic, and αFαζω, *lædo:* the second is properly αναFατος, "*innocuus*," fr. αFατη, *noxa*. For ἐαδοτα, ι. 173, FεFανδοτα, as from χανδάνω, comes κεχανδότα. It is also proposed to produce the πᾶσι in this line, by understanding not πανσι, but παFσι, as τετυφᾶσι from τετυφαFσι; τύπτουσι from τυπτοFσι, &c. For ἀυΐαχοι, ν. 41, ἀΐαχοι, i. e. αFιFαχοι, or rather αFFιFαχοι. For ἔερτο, Od. ο. 459, FεFερκτο, as in σ. 295, FεFεργμενον.

To this character, called by grammarians, from its shape, digamma, Thiersch attributes a sound, originally that of F, subsequently softened into V, (W,) in Latin before E and I; and in Greek into φ and β, as Fιρις became βιρις among the Lacedæmonians; the substitution of γ for F, he refers to the ignorance of transcribers, misled by the similarity of form. It was commonly changed in the middle of words into Υ, which vowel, as well as ο or ι, frequently replaced it at the beginning also. The original form of the letter

was retained in the Latin and Etrurian alphabets: on the coins of Capua, and the Heraclean tables, it assumes the shape Ⅎ, and is used as ϛ, a numeral signifying six, thus retaining its ancient position in the alphabet. It has obtained the name Æolic, from having been retained by the Æolians, after its disuse by the other Greeks, though originally present in the languages of Ionians, Cretans, and Dorians.

Its absence from the poems of Homer, is to be accounted for by the fact, that in Athens, where copies of them were multiplied and perpetuated, it had ceased to exist as an alphabetic character: and this omission, as well as the idea, that F was an Æolic peculiarity, and, therefore, foreign to the Ionic Homer, accounts for the silence of the *ancient* grammarians, respecting it. Of the Homeric use of F, Thiersch adduces three principal cases, in which it is invariably present. 1st. *When short vowels suffer no elision before them*, as ἄυτὸς δε ἑλωρια, &c. 2. *When in composition, neither elision nor crasis takes place*, as διάειπεμεν, ἐπιάνδανειν, &c. 3rd. *When verbs which should have the temporal, take the syllabic augment*, as ἐάξε, ἐέιπε, *or convert* F *in this position, into* υ, as ἔυαδεν: and here it is observed, that, though the syllabic augment did not originally differ from the reduplication, yet, the initial consonant of the latter began to be disused in Homer's time; as we find the second aorist sometimes with, and sometimes without it.

Of the digammated words in Homer, there are two classes, sc. those in which the digamma is always present, and those in which it alternately appears and disappears.

To the former of these classes belong, ἔαρ, ἴδον, οἶδα, and the other parts of the same verb, ἔιδος, ἐιδώλον, ἔικοσι, ἔκων, ἕκητι, ἑιλέω, with its derivatives

and modifications; ἕλισσω, ἕλιξ, ἕλπις, ἕλπω, ἕλωρ, ἕννυμι, &c.; ἔπος, ἔιπον, &c.; ἕος, ὁς, ἔργον, ἔοργα, ἐρέω, ἐῤῥῶ, ἕσπερος, ἔτης, ἔτος, ἡδύς, ἥδομαι, ἦθος, ἴον, ἰονθάς, ἴς, ἶσος, ἴσημι, ἴτυς, οἶκος, οἶνος, and their derivatives. Of the other class, some are digammated in Homer, which elsewhere are not so: such are, ἅλις, ἁλῆναι, ἁλῶναι, ἅπτω, ἀραίος, ἄρδω, ἄρνες, ἄστυ, ἴκω, ἕδνον, ἔθειραι, ἔθνος, ἕκαστος, ἔκυρος, ἔκηλος, ἥνοψ, Ἥρη, ἠχέω, ἰαχή, ἰκμάς, ὀυλαμός, οὖλος, ἑΐσκω, ἴκελος, ἔργω, ἕργω, ἐργάθω, ἔρδω, ἐρύω, ἐτώσιος, ἧκα, ἧλος, ἵεμαι, Ἴλιος, ἵπες, Ἶρις, ἰωή, ὀδόνη, ὦλξ, ὡς. Of others, nothing can be decided from their unfrequency in Homer, as ἔντερα, ἥλικες, ἡλικίη: others have lost it in Homeric Greek, as ἕλος, Ἑλένη, ἀκτή, ἀνήρ, and ὕδωρ. Those which without any exception retain F, are ἁλῶναι, ἀραίος, ἕδνον, ἔθειραι, ἔθνος, ἕσπερος, ἔτης, ἔρρω, ἥνοψ, ἴον, ἰοδνεφές, ἰονθάς, οὐλαμός. The inconsistencies in the use of F are, in many cases, such as neither the ignorance of transcribers, nor the consequent alterations to which the poems were subjected, can account for. Priscian, "de Arte Grammatica," says, that the Æolians conceded no prosodiac power to the digamma, and that after δε, and its compounds, ὅδε, ὧδε, οὐδέ, and μηδέ, it was suppressed, as ἄμμες δ', (F)ἐράναν, which effect is attributed also to γε and ὄγε, hence a general rule is deducible, that F *disappears after an apostrophe*.

Several anomalies may be accounted for, by observing that many words, though retaining it in their simpler form, lost it in their derivatives; and, that the same words, at the same epoch, appeared either with or without it, whether initial or medial, as required by the metre; and herein it is analogous to other consonants, which were frequently removed for metre's sake, as κιών, ἰων; λείβω, εἴβω; πέρι, ἔρι, &c. In debateable cases, such readings as are favourable to F should be

used, as its subsequent omission is more likely, than its having been dispensed with by the poet. For its restoration in some cases, the paragogic *ν*, and particles of similar prosodiac power, may be removed.

Instances of hiatus (the principal argument of Spitzner, against the existence of F) may be removed by the insertion of particles, consistently with idiom, and not unfrequently by an alteration in the arrangement of words, (*vid. infra.*) One of the most remarkable cases occurs after the second plural of tenses in *τε*, which originally ended in *τες*, as did the nom. dual of oblique declensions. The medial F appeared in connexion with consonants, into a variety of which it was convertible both in Greek and Latin, as *sylva*, *comburo*, *curvus*, *μεμ-β-λω*, *γαμ-β-ρος*: &c., and between open vowels, in such cases as *ἀΐω*, *ἀΐσσω*, *ὀΐς*, *κληΐς*; &c., which is confirmed by the fact, that such are never contracted into *ἄιω*, *ᾄσσω*, *ὀῖς*, &c.; its most usual conversion is into *υ*, as in future tenses, *χέω*, *χέFσω*, *χέυσω*, and suppressing the *σ*, *χεῦω*, *χεῦαι*, &c. We sometimes find a final F in vocatives, as *βασιλεF*, *βασιλεῦ*.

The Bishop of St. David's, in a letter to the Bishop of Durham, in refutation of part of Dr. Marsh's Horæ Pelasgicæ, controverts the following assertions of the Doctor, "that the Greek F, and the Latin F, must have been the same in sound, because they were the same in form, and alphabetic arrangement;" and, "that the ancient pronunciation of the Latin F was identical with the modern;" the first, by the fact of the same analogy not holding good between the Greek and Hebrew alphabets, as he assumes between the Latin and Greek; and the second, by a satisfactory analogical proof of the difference between the ancient and modern pronunciation of the Latin F; thus, Terentianus Maurus says, as above quoted, "F. littera a

Græcâ φ recedit, lenis et hebes sonus," whence, it would appear, that, unaccompanied by the aspiration which the modern pronunciation lends to it, it coincided in sound with the modern V, and resembled our F, in its smooth consonant sound, but differed from it in having no vowel expression. The F, was, like our V, both vowel and consonant, and this will probably account for the ancient Latin grammarians representing the digamma by V, rather than F, though in figure, the latter resembled the Æolic letter. Though Dionysius generally expresses it by ου, yet, in some proper names, such as Fidenæ, he represents it by φ, which, in answer to Dr. M., the bishop asserts not to be opposite or inconsistent, being both labials. B and W also are letters belonging to the same organ, and no physical impossibility prevents their interchange. The conjecture that F is double Υ, is based on a peculiarity in the name of the latter character: the addition of the epithet ψίλον, implying the existence of some corresponding δάσυ, as the ε has its correlative η, and the ο its ω, and as this relation exists in the Latin alphabet between F and V. And if this hypothesis be correct, its inference coincides with Dawes' opinion; for as Υ is Latinized by V, of course, double Υ is equivalent to double V, i. e. W. The same doctrine is supported by a sorites also, (the first premiss of which is denied by Dr. M., and reasserted by the bishop, on principles already alluded to,) which runs thus: *the Greek* F *was pronounced like the Greek* ου; *the Greek* ου, *like the French* ou; *and the French* ou, *like the English* W; ergo, *the Greek* F *was equivalent in sound to the English* W. That the Greeks were in the habit of lending to a particular set of words beginning with vowels, an initial sound which sometimes too intervened in the middle parts of words, cannot be doubted: that this

was a species of breathing, but not the aspirate, and that it had the use and place of a consonant, are propositions equally undeniable: it is commonly attributed to the Æolians. Thus, does Heyne open his excursus on the digamma, and proceeds to this effect. With what sound the Greeks expressed this breathing, no investigation can now ascertain; it is, however, generally believed to have an affinity to the labial sounds, because it has been replaced in Latin by V; among the Dorians, particularly the Lacedæmonians, by B and ϒ; it also passed, in what way does not appear, into γ, and occasionally into S; that it corresponded with the Latin *vaw*, we learn from Quinctilian. That it belonged particularly to the Æolians was a prevalent belief among the ancients, transmitted by the grammarians to the present time: thus, Apollonius Dyscol, asserts in fragm. App. Maitt. p. 427, 432, (where τὸν ἑὸν παῖδα, should be written τὸν Fον παῖδα, τὰ ἑὰ κάδεα, altered to τὰ Fα, and ἄταῤ γεθεν, to ἄτερ Fεθεν.) In the fragment of Sappho quoted by Longinus, we have ἀλλὰ καμμὲν γλῶσσα Fεαγε or FεFαγε; but the words ὡς γὰρ ἴδω σε, immediately before, are opposed to this, for Fειδω would not suit the metre. This belief was encouraged by another which drew the Latin language from an Æolic source. For this later tradition, after the most careful investigation, I find no adequate basis. What intercourse could the Latins, or their descendants the Romans, possibly have had with the Æolians, sufficient to account for their being indebted to them, even for their language?—all ancient history contradicts the assertion. On the contrary, they who did emigrate into Italy and incorporate with the Aborigines, a tribe of Ausones, from whom the Latins were descended, were the Pelasgi: its proper name would therefore be the *Pelasgic* digamma. It is, however, the safest theory

to regard it, as belonging to the common dialect of the ancient Greeks. That the Hellenes, having been either descended from, or blended with the Pelasgi, used a language common to both, may be easily inferred from what is related concerning them. The Æolians who felt a partiality for old customs, naturally retained the digamma longer than any others; accordingly, when the derivation from a Greek source of any part of the Latin language was intended to be expressed, it was called Æolic; and this occurred particularly in the case of this letter. The knowledge of these particulars would be more certainly established, if the treatise of Τυραννίων, "περὶ τῆς Ῥωμαϊκῆς διαλέκτου, ὅτι ἐστὶν ἐκ τῆς Ἑλληνικῆς" was extant—he did not say ἐκ τῆς Αἰολικῆς. Others have spoken with less caution. Quinctilian says, "Æolica ratione, cui sermo noster simillimus est."

Since the digamma was common to all the ancient Greeks, and its use varied with time and other changing influences, it cannot be a matter of wonder, if all the instances which occur in the old Æolic do not also appear in Homer. The poets, in general, adopted or dispensed with archæisms, according to metrical necessity. Many Æolisms, therefore, are to be found, which do not appear in Homer, and v. v.; to this subject belongs what Dionysius Hal. relates of Velia, sc. that it is derived from Ϝελος, ἕλος; and in Homer no use of the digamma in this word appears.

The conjectures and imaginings of the later grammarians respecting the Æolic dialect have been many. How could Gregorius Corinthius, Johannes Philoponus, and men of the same class, in whose time not even a vestige of anything Æolic remained, or even the Alexandrines and their successors, have attained any

knowledge of the primitive Æolic dialect? Whatever knowledge they possessed, was derived from the cotemporary lyric poets. The more momentous questions appear to me to be those respecting the use of the digamma among the ancients; its extent; the uniformity of its use in particular words; the number and exact limits of that set of words to which it is believed to have belonged; its metrical use; and the particular time at which the use of it was neglected. These inquiries, however, are to be pursued only as they refer to Homer. That the use of the digamma was lost at an early period, appears from the fact, that its absence is an almost invariable criterion of those lines which the rhapsodists have intruded into the text of Homer; this neglect of it soon degenerated into a total ignorance. Its total disappearance may be dated at the period of the transcription of these poems at Athens, sc. the age of Solon; this disappearance created many hiatûs, the occurrence of which before a particular set of words first awakened a suspicion, which ended in a search after the lost letter.

These two observations present themselves upon investigation. 1. That all the more recent poets who used the digamma, receded from the Homeric usage, in their inconstant employment of it. 2. That hiatus was in some words retained, in others avoided, and, that hence arose many prosodiac laws, inapplicable to the genuine parts of Homer. The poets to whom these observations particularly apply, are Hesiod, and Apollonius Rhodius. Pindar is inconsistent, apparently, in his use of the digamma; but from Theocritus, it is altogether absent.

The aspirates, both vowel and consonant, were frequently elided; hence συς, ὑς, φη, ἤ, &c.; and future tenses sometimes appear without the characteris-

tic σ; whence, through ignorance of this omission, the authors of ancient scholia have taken them for present tenses. F was cut away in the same manner, but, whether ἄνταρ, πούλυς, δούρυ, βούλομαι, &c., were ever written with the digamma, as Dawes and Burgess have said, is uncertain: for, though υ was inserted for F in some cases, yet ου is frequently nothing but the elongation of ο, and this is particularly certain in the case of βούλομαι. Among the Lacedæmonians too, the negative οὐ was expressed by ὀ. All the diphthongs in fact, were used much more generally in the ancient, than the more recent Greek, thus, we find ἔιμι in the first Sigæan inscription, while the second has ἔμι. Though these letters may have disappeared from words, to which they belonged, no possible license can exist for introducing them into words of which they did not originally form a part. The ancient grammarians have laid down laws determining the proper position of the aspirate; but it does not appear regulated by any. The F, on the contrary, appears to be so far a component part of the language, that in the ancient form of declension it was the characteristic letter of the oblique cases of masculine and neuter nouns in ος, and υς, and of feminines in ω, ως, υς, α and η, though in the gen. plur. of the latter it is required by the metre only.

With respect to the digamma in the middle of words, the great inconsistencies and variations observable in this particular, not being sufficiently taken into account, presented many difficulties to Bentley. On this question of etymology, it may be laid down, first, that in compounds of prepositions and verbs, beginning with F, it is retained in its former position, subject, however, to occasional removal, when the metre requires; *vide infrà*. Secondly, that, in compounds of which the first parts are substantives and adjectives,

the presence of the F at the beginning of the second word, is much less liable to variation; *vide infrà.*

From this use of F arose the practice of inserting it between two vowels in the same word, for the purpose of avoiding hiatus, vid. Priscian, lib. i. p. 547. "Ubique Æoles loco adspirationis Vau interponere," and "hiatus quoque causâ, F interponere solebant, quod ostendunt etiam poetæ Æolidæ, uti Alcman καὶ χεῖμα, πῦρτε δαϜιον."

For the prosodiac power of the digamma, see chapter 15.

In the following Glossary are enumerated words digammated, of remarkable forms, peculiar to Homer, &c.

CHAPTER XIV.

GLOSSARY.

Ἄ, EXCLAMATION of admiration or pity (ἆ δεῖλ'.) Ϝα; hence Latin *vah!*

Ἄ, Ϝα, ἕα, sua.

Ἄατος, ἄϜατος, (hence Latin *avidus,*) cont. ἄτος, which, according to Dr. Buttmann, is the form which always occurs in Homer, and is derived from ἄω, ἄσαι, ἄμεναι, hence ἄδην: in the Attic dialect ἄνατος, Æsch. Supp. 345; the Attics inserted ν between the negative α, and the succeeding vowel, as ἀνάινομαι, &c. On this principle Dawes would write the following word ἀνάϜαστον.

Ἀᾱτος, ααϜατος, "innoxius;" ἀᾱτος, ααϜαστος, "inviolabilis;" these two Dr. B. considers to be the same

word, the latter occurring in the Iliad, the former in the Odyssey, and incapable of contraction to ἄατος, which would create confusion, and derives it from ἀάομαι, making it to signify literally "not contemptible," Il. ξ. 271; Od. φ. 91, χ. 51. The Doric form used by Hesychius, as a gloss, is ἀάβακτος; he writes also ἄαστος, and ἄατος, omitting the first α, and ἄαττος: formerly, σ and τ were interchangeable. Pindar has θαύματα, and the more Homeric form of this word would be ἀάϝαττον. Akin to this is,

Ἄτη, ἄϝατη, "avaritia, noxa, mala cupido;" in Homer this word was used as a trisyllable, and all those passages which refuse to admit it as such, sc. Il. τ. 85, 139; ω. 22, 30, &c., must be considered interpolated.

Ααγής, αϝαγης, Od. λ. 574.

Ἄγω, ϝαγω, ϝαγνυμι, (κατεϝαξαμεν, ν. 257; ξυνεϝαξε, λ. 114, &c.,) also ϝανγω, and antiquiùs ϝρανγω, hence the Lat. *frango*. From this comes,

Ἀγη, ϝαγη, "fractura." Heyne distinguishes between this and ἀγὴ, "admiratio," which he brings from ἄγαμαι, but they are the same word; it signifies, in a secondary sense, "a refraction of rays of light," hence, "a dazzling glare," and hence, "astonishment."

Ἀάσιφρων, "mente lævâ fatuus;" originally, according to Dr. B., for ἀεσίφρων, the sounds αε being the more customary and agreeable; fr. ἀάομαι. Of this verb, the aor. pass. ἀάσθην, he considers to be occasionally used in a middle sense, (according to the Attic usage,) and the middle ἄαται, Il. τ. φι. 95, and 129, in an active signification.

Ἄγανος, αγαϝος, "præclarus, superbus;" fr. αγαϝω, whence, ἄγημι, and ἄγαμαι.

Ἀγγελίας, and ἀγγελίη. A question has been raised respecting the existence of the first of these forms in

Homer. Dr. B., in order to prevent the confusion of the double syntax, ἐλθεῖν (ἕνεκα) ἀγγελίης, and ἐλθεῖν (εἷς, or rather ἐπὶ) ἀγγελίην, believes in the existence of both: in Od. κ. 245, η. 263, ο. 41, π. 334, and ω. 353, the feminine is decidedly the construction: the debateable passages are Il. γ. 206, δ. 384, λ. 140, ν. 252, and ο. 640. We see that the passages where a masculine substantive is used, or a different syntax required, occur all in the Iliad; this perhaps may render the inconsistency of construction or orthography more defensible. Though Eustathius mentions only the feminine form, the Alexandrine grammarians admitted both. The debateable passages above specified, I would translate thus, Il. γ. 206, "when he came hither an ambassador, concerning you," &c., δ. 384; "the Greeks sent forward Tydeus as an ambassador," λ. 150; "when he came as an ambassador," ν. 252; lit. "have you come, an ambassador of, (i. e. to communicate) anything?" ο. 640; "who used to go as an ambassador, of (to announce) the tasks imposed by, &c.;" establishing, in this way, the use of the masculine in the Iliad, and the feminine in the Odyssey.

Ἄγγος, εος, "a vessel surrounded with hoops;" fr. ἄγχω, ἄγγω, Lat. *ango*.

Ἀγέρωχος, "ferox, superbus;" fr. α. int. γέρας-εχω, "one invested with too many honors;" rather fr. γεγερωχα, p. of γερώσσω, fr. γερῶ, (*gero*,) i. e. *curam gero*, hence, with a neg. "one who does not care." Dr. B. says, this was used by the rhetoricians, who borrowed it from the Asiatics, (as it does not occur in pure Attic,) in the sense of "wild," "unmanageable." In Homer and Pindar it is used in a favourable sense only, applied principally to Asiatics: "the only Eastern nation whom Homer compliments with it, are the Mysians," vid. Il. κ. 430. Pindar writes πλοῦτου στεφάνωμ' ἀγέρωχον: put-

ting all these together, the epithet probably refers to external display, dignity of appearance, *σεμνότης*.

Alcæus and Archilochus use it as a reproach.

'Αγκαὶ, "the arms," literally "a curve;" the parent of *ἄγκυλος*, *angulus*, *ἄγκων*.

'Αγκοίνη, *uncus*, *ancus*, &c.: *ἀγκάλις*, "an arm-full."

"Αγχι, "near;" prop. dative singular of *ἄγξ*, "the elbow."

'Αγίνεω, elong. of *ἄγω*.

"Αδω, *ἄδω*, Fαδω, *ἀδέω*, *placeo*, hence *ἥδομαι*, Fηδομαι, *ἄδομαι*, *ἐάδα*; but *ἐᾶδα*, from *ἄδεω*, undigammated, vid. *γ*. 173, *μ*. 80; different from this, Heyne says, is *ἄδω*, *ἄσω*, *satio*, undigam.: And again, another variety "*ἄδω*, *ἄδεω*, undigam.; whence *ἄδη*, *ἄδδη*, vid. *ν*. 315. Surely, *satio* and *placeo* are but different modifications of the same idea. Bentley and Knight have Fαδω, Fαδην, Fαδος, Fαδηκότες. Hesychius has Fανδανω, *γανδάνω*, *γαδεῖν*, *γάδεσθαι*, whence, *γηθέω*, *γανόμαι*, and the Latin *gaudeo*. Ionicè *ἥδω*, whence *ἔδνον*, *ἐέδνον*, and *ἀνάεδνος*, i. e. *ἀαεδνὸς*, by a duplication of the negative. With respect to *ἀδηκότες*, (for the syllable being long, the second *δ* is unnecessary,) Dr. Buttmann, admitting its formation from *ἄδω*, the source of *ἀδῆσαι*, *ἄσαι*, &c., with *ἄδος*, and *ἄδην*, acc. to him an adverb, remarks that it does not express the idea of satiety, but of disgust, dislike, or pain, as *ἀδήσειεν*, Od. *α*. 134; besides, he asks rather triumphantly, whether "*wearied with sleep*" can signify "with the want of it." To answer both together; the ideas of "disgust" and "satiety" are certainly as much modifications of the same idea, as "satio" and "placeo." Dr. B. says, *full of sleep*, and *satiated with sleep* are not synonymous! this requires no comment. What difference would he suggest between *full of wine*, and *satiated with wine?* the ideas of pleasure and satisfaction in one set of instances, (Il. *ι*.

489, &c.) and of dislike arising from satiety, in another, do not of course imply a difference in the primary sense; but even without this, *ὕπνος can, very idiomatically,* signify *the want of sleep.* Horace has "ludo fatigatumque somno," which can possibly bear no other meaning. Euripides, Hec. writes *γιγνώσκε τὴν σὴν ἀλκήν,* "remember your weakness." Virg. also writes, "vis-alto vulnere," "the sense of faintness, (*want of* strength) from the deep wound." There is, in fact, no more common idiom.

Ἄγρεω, an ancient form of ἄιρεω, of which only the imperative ἄγρει, (as an interjection,) *age, tenez,* occurs in Homer.—*B.* Hence, *ἀυτάγρετος,* Od. π. 148, and *ἀυθάιρετος,* are synonyms.

Ἀεικής, ϝεικης, *indignus, iniquus, unseemly, improper,* hence ϝεικελιος.

Ἀείρω, ϝειρω; fr. ἔιρω, Fείρω, *necto:* ἤϝειρεν, κ. 499; its derivatives are not digammated; *συνήορος, παρήορος,* hence ἤορμεν, ἤορμαι, whence ἄορτο, γ. 272, *ἀορτήρ,* ἄορ. Bentley writes Faορες, *mulieres,* ι. 327, and Fωρεσσι, ε. 486.

Ἀδευκὴς, "insuavis;" fr. α-γλευκης.

Ἄεκων, ϝεκων, quia Fεκων, hence ἀϝεκητι, ἀϝεκαζομαι.

Ἄελλα, from ἔλλω, ἔιλεω, ἴλλω, ἰλέω, &c., forms of ἐλάυνω, hence Lat. pro-cella.

Ἀέλπω, *to despair,* ϝελπω, hence ϝελπης, Od. ε. 408.

Ἄεργος, ἀFεργὸς, quia Fεργον.

Ἀηθέσσω, ἀFηθέσσω, κ. 493, quia Fηθος.

Ἄζω; fr. ἄω *spiro,* to dry by blowing upon; *κεῖται δ' ἀζομένη, ἄζομαι to revere,* from χάζομαι, "to retire, give way to."

Ἀήσυλος, v. ἄισυλος, *violentus,* fr. α-ἤδω.

Ἀΐδης, "Hades, Orcus," αFιδης, quia Fειδω: also αFις, αFιδος, αFιδηλος.

Ἄϊδρις, ἄFιδρις; fr. ἵσημι, Fισημι; hence αFιδρείη, η. 198.

Ἀΐω, αFιω, *exhalo* and *audio*, which is derived from it. The quantity of *a* is doubtful in Homer, comp. κ. 160, 532, λ. 463, ο. 252, σ. 222, φ. 388, &c.

Ἀιών, ὁ, "*a number of years, a length of time*;" ἡ ἀιων, *life*, lit. *the spinal marrow*.

Ἀκήν, accus. of ἀκή, *punctura*, (sub. κατ',) "*in sorrowful silence*." Dr. B. says, ἄκεων, and ἀκήν are both adverbs; fr. α-χάινω, by an Ionic change of χ to κ; the former being the neuter singular of ἄκαος, aor. Att. εων; the latter the feminine accusative singular ἀκάαν, ἀκάην, ἀκήν, like ἀπριατὴν, &c. The accents differ, but in Homer the blending of traditional forms with the conjectures of grammarians, has produced the irregularity.

Ἀδημονεῖν, "*to be at a loss, in perplexity*;" fr. α-δῆμος, lit. "not at home."—*B*.

Ἀδινὸς, from its primary sense of "greatness," "intensity," "density," bears in the following passages, the annexed meanings, Il. β. 87, with μελισσάων, "*numerous*," Il. π. 451; κῆρ, "*compact*," σ. 124; στοναχῆσαι, "*loudly, deeply*," τ. 314, id.; also in Il. σ. 316, χ. 430, ψ. 17, ω. 510, 747; Od. δ. 721; Od. α. 92, μῆλ', "*numerous*;" Od. ψ. 326, Σειρήνων, "*clear-voiced*." —*B*.

Ἀηρ, ὁ and ἡ—the different genders belong to different dialects or æras of the language—signifies "*the air*," "a *state of the atmosphere*," and nothing else; it derives its meaning of "*darkness*," "*mist*," from the addition of epithets, as πόλυς, "a thick state of the air;" ἐρεβεννὴ, "a dark state of the air." Of ἠέριος, Dr. B. says, that it comes from ἠρι, *mane*, "in the morning," vid. Il. α. 497; ἠερίη δ' ἀνέβη, according to him, "she

ascended in the morning," because, "a verb joined with an adjective, instead of an adverb, must be limited to ideas of time, except some words particularized by usage, ἄσμενος, ἐθελοντὴς, and some ideas of order, as πρῶτος, ὕστατος, &c." Homer, then, has no adjective, ἠέριος from ἠέρι, dative singular of ἄηρ, in which case "the euphonious ε" need not have been inserted: why should he not? why may not ἠέριος, as well as πρῶτος, &c., and those words "particularized by usage," be joined with a verb, without referring to time? and why should it not be better sense and sound to say, "*she ascended through the air,*" and "*the high-soaring cranes,*" (Il. γ. 7,) as to say, "*she ascended in the morning,*" and "*the early cranes?* particularly, when Virgil writes "*aeriæ grues,*" &c., notwithstanding that Dr. B. is of opinion that Virgil did not, in these instances, intend to repeat the idea of Homer!

Ἄλημι, Fαλημι, "*colligo me;*" fr. ἀλέω, Fαλέω, whence Fαλῆναι, Fαλεις, εFαλη, Fαλη, Heyne. Rather ἀλῆναι, and ἐάληναι; fr. ἔλλω, as ἐστάλην from στέλλω.

Αἰτός, Il. σ. 410, ϕ. 395; fr. ἀγητός; fr. ἄγαμαι, as ἄιρεω fr. ἄγρεω.—*B.*

Ἀΐδηλος, aFιδηλος, "destructive," "causing to disappear;" fr. α, and ἴδηλος; fr. ιδεῖν, i. e. δῆλος, as ἑκηλος, from κηλεῖν; ἀρίζηλος, fr. ἄρι-ἰδηλος; the second ι being removed, and F changed into σ; hence ἀρίσδηλος, ἀρίδσηλος.—*B.*

Αἶνος, differing from μῦθος, signifies "a speech *full of meaning;*" hence πολύαινος is particularly applied to Ulysses, whose speeches generally are of that character, Il. λ. 430; it cannot mean, according to the common acceptation, either "celebrated," or "loquacious."

With respect to ἐπαινὴ Περσεφόνεια, Dr. B. conjectures, that the reading in all cases was ἐπ' ἀινῆ, "and

the dread Persephone," as it is found in a Vienna MS., this phrase occurring invariably when the name of another deity precedes, to which that of the goddess is joined by ἐπ', as Ἀΐδης καὶ ἐπ' ἀινῆ, κ. τ. λ.

Ἄιολος, in all cases contains, as its principal idea, that of "various," either in motion or colour. Dr. B. correctly refers it to *motion*, in Il. τ. 404, applied to a horse; ε. 295, to armor; κ. 149, to a shield; and Od. χ. 300, to a gad fly; to a serpent, Il. μ. 208; to wasps, Il. μ. 167, where μέσον determines its sense. In the poets immediately succeeding Homer, it is applied always *to colour*.

Ἀκοστήσας occurs only in one passage in Homer, Il. ζ. 506; three interpretations are suggested. Dr. B. brings it from ἀκόστη, the old and familiar name of "barley," signifying among the Cyprians, "food in general;" hence he translates it, "having fed." Aristonicus proposes ἀχοστήσας, sc. ἔν ἄχει γενόμενος, διὰ τὴν στάσιν. And Schneider translates "dirty from confinement."

Ἀμβροσίη. The various significations of this adjective in Homer are: first, "*the food of the Gods*;" ἀμβροσίη ἐδωδή, the adjective being synonymous with ἄμβροτος, θεῖος, &c. "immortal," or (allegorically) "excellent." Second, "*the drink of the Gods*," ἀμβροσίη πόσις, Od. ι. 199. Third, "*a medicine*," internally or externally applied; thus Venus makes Berenice a goddess, ἀμβροσίην ἔς στῆθος ἀποσταξάσα γυναικὸς. Fourth, "*an unguent*," ἀλοιφή, Il. ξ. 172, &c. Fifth, *Beauty, neatness of personal appearance*," Od. ψ. 153, 157. Sixth, "*an antiseptic*," Il. π. 670, τ. 38, ψ. 186. Seventh, "*a perfume*," Od. δ. 446; but this and the sixth are probably synonymous. Dr. B. denies this to be an adjective, because ἐδωδή cannot be supplied in all cases! and understands ἀμβροσίος, (with which, he says, ἀμβροσίη has no con-

nexion,) ἄμβροτος, ἄβροτος, &c., only in their literal senses. Why may not they, like others of similar meanings, signify merely the exellence of anything over others of the same class?

Ἀμύμων, "excellent, irreprehensible," antiquè, ἀμύγμων, αμυϜμων.

Ἅλις, Ϝαλις, *satis*, Il. ε. 349; ἦ ὀυχ ἅλις, correct to ἦ ὀυ Ϝαλις.

Ἁλωμι, (ἁλίσκω, not occurring in Homer;) Ϝαλωμι, in potestatem venio, capior; hence Ϝαλωναι, μ. 172, Ϝαλοῦσα, β. 374; Ϝαλοντε, ε. 487; Ϝαλοιην, Ϝαλῴην, Ϝαλῶ, Ϝαλίοω.

Ἄναξ, Ϝαναξ, ant. Ϝανακτς, and Ϝανας, whence voc. ἄνα.

Ἀνὴρ, according to Dionysius Hal. Ϝανηρ. Heyne does not consider it digammated.

Ἀολλής, αϜολϜης, vid. ε. 498, ζ. 270. Heyne says, "ad Homerum nolim talia referre."

Ἀνῖα, because ἀνιϜα, also ἀνεια: ἀνιϜρον, ἀνιϜαρον, and Suid. ἀνιάγρον.

Ἄιχμη, qu. ἀχίμη: fr. ἀκὴ, as ἄιφνος; fr. ἀφίνος.

Ἀμφίγυος. This adjective applied always to a spear, has been made to bear two interpretations; viz. "*double-pointed*," i. e. having a blade or lance at each end of the handle, or "two-edged," i. e. with but one lance, which was quadrangular, having two acute, and two obtuse angles.

Ἀμφικύπελλος. Of this epithet, three principal etymologies have been suggested. 1. κύπελλον, is said to come from κύπτω, and thus the compound signifies a cup; ἔσω κεκυφώς, the rim "curving inwards." 2. With the same derivation, that its form was "composed of two curves," Schol. Ven. 3. According to Dr. Buttmann, κύπελλον is a diminutive of κύμβη: it signifies then, "having a κύπελλον at both sides, or

different ends;" in illustration of his idea of its shape, he quotes Aristotle describing the cells of bees, as *ἀμφίστομοι*, and comparing them to *ἀμφικύπελλοι*, "with one aperture above, and another below." Among specimens of Hibernian Antiquities, may be observed vessels thus formed: two small cups, the apertures of which are turned in the same direction, are connected by a transverse handle, slightly curved; these being too small for any domestic purpose, and of pure gold, were most probably intended for sacrificial uses, and being fully entitled to the epithet *ἀμφικύπελλος*, may, perhaps, suggest a new, and not improbable idea of its shape.

Ἀντιάω, fut. *ἄσω*, contrary to rule, as also *δαμάω*, *ἄσω*; this is rendered necessary by the trochaic rhythm of *ἀντῐᾱσω̄*: this verb governs three cases, genitive, dative, and accusative; with the first it signifies "to partake of;" with the second, "to meet, oppose;" and with the third, which occurs only in Il. *α*. 31, "to attend on, to administer to;" the construction with the accusative, is probably an archæism, and that with the genitive appears like an ellipsis.

Ἀντῐτα, "*retributive*;" *ἄντιτα ἔργα*, "retribution, retaliation." The quantity of *ι* must prevent this adjective being considered a derivative of *ἄντι*, *τῑ̄ω*; it is, perhaps, more correct to suppose it a variety of *ἄντιος*.

Ἀβροτάζω, "to miss, to stray from;" fr. *ἤμβροτον*; fr. *ἁμαρτάνω*.

Ἀμολγός, signifies among the Achæans *ἀκμή*; hence *νυκτὸς ἀμολγῷ*, "the noon of night."

Ἀπειλέω, in its primary meaning, signifies "to speak loud," to harangue an assembly," from *ἀπελλάι*, the name of the popular assembly among the Dorians. Of the same family are the words *ἠπύω*, *ἔπος*, *ὄψ*, &c.;

this verb is not a compound, nor is ἀπατάω, being a form of ἀπαφεῖν, a reduplication of ἅπτεσθαι, ἀφή; nor ἀναινόμαι, coming from the neg. α, αν, or ανα, and the usual verbal termination ἀίνω, lit. "to say *no*," in the mid. "to refuse." Dr. B. says, "many old verbs, apparently compounded with prepositions, are not so; the syllables αν, απ, εν, επ, δι, and κατ, are some of the most familiar in the language, and occur in all parts of words, and therefore, in the beginning, without being the same as the prepositions: in any case, a derivation from a preposition, or the existence of a common root, is as probable as a composition; this is more evident in the instances of words, which are too short to consist of two parts.

Ἀπήνη, Schol. Pindar; "ἅρμα ἐξ ἡμιόνων ζευχθὲν."

Ἀπτοεπής, ἀπτοϜεπής, quia Ϝεπω, Il. θ. 219.

Ἀραιὸς, Ϝαραιός, "*rarus, tenuis.*"

Ἀργεῖος, ἄργειϜος, hence Lat. Argivus.

Ἄρδω, ἀρδμὸς; Ϝαρδω, Ϝαρδμος; νεοαρδεα, νεοϜαρδέα.

Ἄρς, the nominative singular does not occur in Homer; Ϝαρνος, &c., contracted from the participle Ϝαρενς-εις.

Ἀρημένος, derived from the old verb ἐρύω: hence the old Latin name of Mars, "*Berber*," in the Carmen Arvale of Numa, carved on brass, and exhumed at Rome, A. D. 1778: this, in Greek letters, and the Ionic dialect, is ϜερϜες, or αρεϜς.

Ἀσάμινθος, "*a bath*," "*lavacrum*;" fr. ἄσις, *sordes*, and ἀμὶς, *vas*.

Ἀσκηθὴς, ἀσκεθὴς, "*incolumis*," lit. "*tectus*; fr. α, *valde*, and σκέω, σκέπω, *tego*.

Ἄρω, Ϝαρω.—*Knight.*

Ἄριστον, Ϝαριστον, vid. ω, Il. 124.

῾Αρκιος, sc. μίσθος, Il. κ, "*certain.*"—*B.*

῾Αστυ, Fαστυ, Il. β, 801, 803.

᾽Ατέμβω, lit. "*to cut off;*" fr. ἀπὸ-τέμνω.

᾽Αυιάχος, Il. ν, 41, αFιαχος, *Dawes*, αFιFαχος, αϝυιαχος, i. e. αὐι.—*Knight.*

᾽Αυσταλέος, "*aridus,*" Fαυσταλεος.

῾Αφαρ, "*continuo;*" fr. ἥφα, p. m. of ἅπτω, *necto.*

῾Αφενος; fr. ἄφέω, hence Lat. *habeo;* or from φένος, Lat. *fœnus*, or from an old adj. ἀφνός, (as βάρος, from βάρυς,) a contraction of ἄφθονος.

᾽Απίη (γῆ,) "the *Apian land;* fr. Apis, King of Sicyon. Dr. Buttmann says that the quantity of the *a*, long in ῾Απις, precludes this interpretation; not recollecting that if the *a* retained its quantity, it could not have come into Heroic verse.

῾Αυτως, acc. to a schol. from ἐτός, "*true,*" negatively, ἀ-ἔτος; adverb, ἀέτως, ἄυτως, as ναῦς, from νᾶες. ῾Αυτως, a variety of οὕτως, used *emphatically*, (as Il. *a.* 520, ε. 255, ι. 595, κ. 50, σ. 338, ψ. 268, ω. 413.) And hence containing the idea of uselessness, where the context leads to it; or even by itself, as Il. *a.* 133, β. 342, ο. 128, π. 117. In Il. δ. 17, αὕτως τόδε πᾶσιν, a peculiar meaning belongs to it. Sc. "to all of you, *in the same way* (as it is to me,") in which sense it occurs again at Od. π. 143.

᾽Αώτος, "*flocus,*" does not signify a "*flower;*" fr. ἀήμι, *flare.*

Βαιὸς, "*gradual;*" fr. βάω.

Βίος, βιFος, Lat. *vivo*, βιός, "*arcus.*"

Βρύκω, βορύκω, βόρω, Lat. *voro.* βεβρύκως, Il. ν. 393, from βρύχω; βεβρύχεν, ρ. 54, must have come from βρύζω, or, have been formed as it is, without any present tense.—B. Βόυλομαι, antiq. βόλομαι, the elongation of ο being ου, as πούλυς, μούνος, &c.; the sounds appear to have been similar; the negative οὐ, being

expressed among the Spartans, by ο, of βούλομαι, and ἐθέλω, the former expresses an *active* wish, *malle*, implying the power of accomplishing; the latter a *passive* wish, *velle*.

Βροτός, "*mortalis;*" fr. ῥέω, ῥοτος, or βορῶ, βορότος.

Γαλήνη; fr. γελάω, "rident æquora ponti."—*Ov.*

Γέντο, Fεντο, ἕντο, ἕλτο, ἕλετο, as ἤνθον, for ἤλθον.

Γέφυρα, "any thing joined by nails;" fr. γέφω, γέγοφα, wh. γόφος, γόμφος.

Γλαυκός, "*cæsius,*" "*grey;*" qu. γάλαικος, fr. γάλα.

Γυάλον. The θώρηξ στατὸς, "inflexible corslet," consisted of two γυάλα, or plates, one of which protected the breast, the other the back, clasped together at each side; that protecting the back was removed by Alexander the Great. Of the other, the θώρηξ ἄιολος, there were two species, the κρικωτὸς and the ἀλυσιδωτὸς, sc. woven of hooks and rings, the latter being the same as the chain-armour of the moderns.

Δαὴρ, δαFηρ, Lat. *levir*, qu. *devir*, as *lachryma*, *dachryma;* fr. δάκρυμα.

Δαίφρων, either fr. δαΐς or δαῆναι, "*warlike,*" or "*prudent;*" the former always in the Iliad, the latter in the Odyssey. It signifies, in the later poets, "*heart-rending.*"

Δεῖπνον, "*cœna;*" fr. δέπω, δάπω, Lat. *dapes.*

Δεῦτερος, "*proximus;*" fr. δεῦμι: as in Lat. *secundus*, qu. *sequundus;* fr. *sequor.*

Διάκτορος, or διάκτωρ, are verbal substantives of the same verb, from which δίᾱκονος, or δίᾱκων is a participle, sc. διάκω, δίηκω, "*to hasten;*" the quantity of the *a* prevents ἄγω being considered the source.—*B.*

Δέπας, fr. δέκω, δέκας, as *lupus*, λύκος; *pello*, κέλλω.

Δῆ, "*quidem,*" "*scilicet,*" for δάε, imper. of δάω, *scio.*

Δοάσσατο, "visum est;" fr. δάω, δάαται (δεάται, Od. ζ. 242.) δάασσατο, and δοάσσατο, as θοάσσω; fr. θαάσσω.

Δόναξ; fr. δονέω, lit. "a reed *shaken by the wind.*"

Δόρπος; fr. δέρπω, δρέπω.

Δρῑμὺς; fr. δέρω, qu. δερῑμὺς.

Δυσηλεγὴς; fr. δὺς-ἀλέγω, lit. "*one who does not care,*" "relentless."

Δύστηνος; fr. δὺς-ἵστημι, lit. "one who cannot stand."

Ἓ, Fε; ἓὰ, Fα, εFα, FεFα.

Ἑᾱνός, adj. quia, εFανος "of fine texture;" hence "ductile" applied to metals, Il. σ. 612: ἑανὸς, subs. "a robe." Neither ἑᾱνὸς, nor any of its cases ever occur in the Odyssey.

Ἑάφθη, (ἐπὶ δ' ἄσπις ἑάφθη,) should come from ἕπομαι, rather than ἅπτομαι; as the ε must have originated in the F, which more probably belonged to ἕπομαι, than the other.

On the pleonastic use of ε, Heyne says, "Omnino usu poetarum epicorum antiquorum receptum fuit, ut ε præfigerent pleonasticè; pro ἑ, pronunciarunt ἑέ; οὗ, ἑοῦ; ἑεῖς pro εἷς. v. ad π. 208. ἕδνα ἑέδνα; de hoc vide et ἔλδομαι, ἐέλδομαι. Neque aliam originem habuisse videtur argumentum ε, cum antiquius tempora augmento carerent; quod nunc inter antiquioris Ionismi vestigia referimus." After thus accounting for the origin of the augment, he proceeds to say, that in some cases ε was prefixed to an initial digamma, as εFαγε, &c., to which ε, and a second digamma, prefixed, constituted the first reduplication, as ἔικω, Fεικω, εFοικα, FεFοικα: and that the additional ε sometimes was employed, where a F did not separate it from the initial vowel of the verb, as ἔιμι, ἐισαμην, ἐέισαμην. Of this word (ἐάφθη) the same critic says "sine digammo."

Ἔαρ, Fεαρ; ἐαρινός, Fεαρινός: ἔαρ, is not contracted

in Homer to ἦρ, which is a different word, signifying ὄρθρον, and is not digammated.

Ἑαδα, εϜαδα, ἔναδα, ϜεϜαδα: in this word the quantity of the α varies, owing, according to Heyne, to the double form, ᾱδω, ἥδω, and ἅδω, ἄδεω.

Ἑαλη, εϜαλη. Vide ἁλῆναι, supra.

Ἑδνον, Ϝεδνον, εϜεδνον εδνον, ανεϜεδνον.

Ἑλδομαι, Ϝελδομαι. Il. ε. 481.

Ἐελμένος, εϜελμενος; fr. Ϝειλεω.

Ἑελπομαι, εϜελπομαι.

Ἐέργω, εϜεργω.

Ἐέσσατο, εϜεσσατο; fr. εω, Ϝεω.

Ἑθειρα, Ϝεθειρα, "*coma*." Il. π. 795.

Ἑθεν, Ϝεθεν.

Ἑθνος, Ϝεθνος.

Ἑιδω, Ϝειδω, Ϝιδον, Lat. *video;* hence Ϝεισατο, *visus est;* ἔισατο, διέβη; hence also Ϝειδαλιμος, ἠεροϜειδης, θεοϜειδης, ιοϜειδης, and αλλοϜιδης, Od. ν. 194.

Ἑικοσι, Ϝεικοσι, and εϜεικοσι, Vid. λ. Il. 25.

Ἑικω, Ϝεικω, Ϝοικα, Bentley, Ϝεοικα, Vid. Il. α. 126, &c.; ϜεϜοικα also appears, as in γ. 158 and 170, and ϜεϜῳκειν, as β. Il. 58; Ϝεικως, γ. 386; hence Ϝεΐσκω, ϜεϜισκω Ϝεικελος, Ϝικελος, επιϜεικελος, θεοϜεικελος, αϜεικης, αϜικως .χ. 336, αϜεικειη, αϜεικελιος αϜεκηλιος, and αϜεικιζω, επιϜεικης, μενοϜεικης—ἴκω, *cedo*, has no digamma—ἴλαρ, ἰλέω, ἰλύω, ἶμα, ἴργω, ἴρω, *necto*, ἴθω, ἑκάς, ἕκαθεν, ἕκαστος, ἑκάτερθε and ἕκηλος, are digammated.

Ἐΐσος, ἕκατος, ἑκήβολος, ἑκατήβολος, ἑκατηβέλετης, ἕκητι, ἑκυρός, and ἕκων, are digammated.

Ἔλεγχος, properly "trial by battle;" fr. ἐλεῖν ἔγχος.

Ἑλένη. Dionys. Hal., and after him, Bentley, write Ϝελενη; it appears undigammated in Il. λ. 125, &c.

Ἐλεός, Ϝελεος, " a cook's table ;" ἔλεος, " pity," undigammated.

Ἐλίσσω Ϝελισσω ; but ἐλελίσσω-ζω, has no digamma.

Ἕλπω, Ϝελπω, Ϝελπομαι ; Il. ι. 40, &c. ; Ϝωλπα, ϵϜολπα, and ϜϵϜολπα, as in Od. β. 275, Il. τ. 328, &c. In ω. 312, correct νῶϊν ἐώλπει, to νῶϊ ϜϵϜωλπει.

Ἐλπὶς, Ϝελπις ; Od. π. 101, and τ. 84.

Ἕλω, Ϝελω, *volvo, glomero, includo;* as Il. α. 409, where correct ἅλαδ' ἕλσαι, to ἅλα Ϝελσαι. Dawes reads Ϝειλαι (ϝειλαι ;) vid. λ. 413 ; σ. 294, θαλάσσῃ τ' ἕλσαι, correct to θαλάσσῃ Ϝελσαι; φ. 295, ϵϜελσαι, &c.; also Ϝειλω, hence Ϝειλομενος, ε. 203, and Ϝειλεω ; εἰλύω, Ϝειλυω, vid. Od. ξ. 479, hence Ϝελυω, Ϝειλυμα, Ϝειλυφάω, Ϝειλυφαζω, Ϝελικες, Ϝελικωπες, Ϝειλιποδες. These words, however, Heyne says, occur in such positions as to render the presence of the digamma doubtful, sc. Il. μ. 293, βουσὶν ἕλιξιν may, or may not be βουσὶ Ϝελιξιν; but in π. 569, Τρῶες ἑλίκωπος cannot be altered; vid. Od. μ. 355, Il. σ. 401, &c.: and ζ. 424, βουσὶν ἐπ, ἐιλιπόδεσσιν, tells against the digamma.

Ἕλος, according to Dionys. Hal. Ϝελος; but it cannot be so in Homer; vide Il. ν. 221, Od. ξ. 424.

Ἕνετοι, *Veneti*, Ϝενετοι: in Il. β. 852, correct ἐξ Ἐνετων to ἐκ ϜΕνετων.

Ἔννυμι, and ἕννυμι, Ϝεννυμι ; hence Ϝεω, Ϝενω, Ϝεννω, Ϝεννοω, occurring only in the Od. sc. ἑ. 229, 230, κ. 543, ξ. 514; hence καταϜεινυω, vid. Il. ψ. 135.

Ἑός, *suus*, making ἕοῖο, Ϝεῳ, Ϝεην, &c., Ϝεος and ϜϵϜος; but ἐὺς, *bonus, fortis*, acc. to Heyne, making, without the digamma, ἐΰ, ἐέος, ἐῆος, ἠύς: some grammarians supposing these two identical, aspirated the latter. According to Schneider, ἑῆος is the gen. ὁυ; and ἐῆος, gen. of ἐύς, i. q. καλός, ἄγαθος, &c., another form of which, ἐος, acc. to Buttmann, produced the gen. ἐάων, Il. ω. 528.

Ἔκηλος and ἔυκηλος are the same word, thus, ἔκηλος, Fεκηλος, εFκηλος, ἔυκηλος.

Ἐπίηρα, επιFηρα, Heyne. Dr. Buttmann constructs thus, ἐπὶφερων ἦρα, making ἦρα the accus. of the obsolete ἦρ, fr. ἄρω, i. q. χάρις.

Ἐνέπω and ἐνίπτω, are distinct verbs, according to Dr. B., the former signifying "to relate," "to speak of," the other "to reprove:" the aor. of the first is ἤνισπον; of the second, ἠνίπαπον and ἐνένιπτον, this is properly ἐνενῖπον, the ι being radically long, which is not contrary to the usage of the second aor.: comp. πέπληγον: ἐνέπω is a reduplication of ἔπω.

Ἔναυλος, lit. "*ringing in the ears;*" hence signifying, from its incessant roaring, "*a torrent.*"

Ἔμπης, ἔμπας, qu. ἔνπᾶσι.

Ἐπαυράω, "*eripio,*" of which only ἐπηυρῶν is found, (acc. to Dr. B.) governs the accus. when the relation of the verb to the object is immediate; a gen. (or rather, *a gen. with* ἀπό,) when the fruits or consequences of anything are meant: the root of this verb is ἑυρεῖν, as ἀυχεῖν of ἔυχεσθαι.

Ἐπενήνοθε and ἀνήνοθε, come regularly from the verbs ἀνέθω, ἄνθω, and ἐνέθω, ἔνθω, which in another form, ἐνόω, occurs in ἐννοσιγαῖος, &c.—B.

Ἐπαρξάμενοι, (δεπάεσσι;) acc. to Dr. B. the participle here, signifies "supplying," "dividing among." I would prefer taking it to signify "taking omens;" ἐπαρχόμαι, means primarily "to begin," and the superstitious belief of the ancients in the ominous import of the first word, or occurrence, that, in any transaction, important or inconsiderable, attracted their notice, need scarcely be remarked; to the secondary meaning of the verb, is, therefore, an easy transition from the primary.

Ἐπεστέψαντο (κρητῆρας ποτοῖο); Dr. B. takes in its literal sense of merely "filling the cups to the brim," and considers Virgil ignorant of Homer's meaning, when he writes "vina coronant," "induit corona;" this is not giving Virgil fair play, for, if "vina coronant," and "induit corona," be also taken *literally*, they will present the particular meaning which Dr. B. sees in the Greek phrase; the fact is, they may be all understood literally, or all allegorically; and in either case the Latin is a faithful version of the Greek.

Ἐπήτριμοι, qu. ἐπετέριμοι, fr. ἐπὶ ἕτερος, "alii super alios."

Ἐπικάρσιος, Od. μ. 123, *obliquus*, fr. κέκαρσαι, κείρω.

Ἐιαμένη, Il. δ. 483, fr. ἰάω, *irrigo*.

Ἐπιδεξία, adv. "from right to left;" ἐπὶ δεξία, "on the right side."—*B.*

Ἐπιτηδές, supposed by Dr. B. to be a nom. or accus. plur. contracted from ἐπιτηδεῖς; fr. ἐπὶ τόδε, "for this purpose."

Ἔργον, Ϝεργον, Ϝεργω, (ἐργαζομαι,) εϜοργα, ϜεϜοργα, εϜωργειν, ϜεϜωργειν, (Bentley, Ϝεοργα;) hence, αϜεργος, δημιοϜεργος, εντεσιϜεργος, ευϜεργος, ευϜεργης, κακοϜεργος, οβριμοϜεργος, ταλαϜεργος; ἔιργω, *arceo*, Ϝειργω, εϜεργω, Ϝεργω, Ϝερξω; but Ϝερχατο and Ϝερχαται, uncertain, vid. Il. π. 481; εϜεργμαι-μενος, vid. Il. ε. 89; Ϝεργαθω, λ. 437, and εϜεργαθεν, ε. 147.

Ἔρδω, Ϝερδω, (digamma inconstant;) ἔρμα, *fulcrum*; fr. ἕρδω, cont. fr. ἐρέιδω.—*B.* And ἔρμα, ἔρεισμα.—*Heyne.*

Ἐριήρης. Bentley writes, Ϝεριηρης, Il. δ. 266; but ερι is never digammated, nor is ἐριϜηρης probable; as the root is ἄρω, *jungo*; ἐριαυχήν and ἐριούνης are also undigammated; ἔῤῥω, Ϝερρω, *eo* (*omine lævo*,) as in Il. θ. 239; hence, αποϜερρω, fr. which comes ἀποϜερσω, ἀποϜερσῃ, vid. Il. φ. 283 and 329, with ζ. 348. Dawes

writes, *αποϜερξε*, fr. *ἔιργω*. Dr. B. says, *ἀποέρσε* is the aor. of *ἀποέρδω*, fr. *ἀπὸ-ἄρδω*, lit. "to wash away;" of these, either is preferable to the first etymology, which is Heyne's, *ἔῤῥω* being a neut. verb; *ἐρύω*, or *ἐιρύω*, "to draw," makes *υ* short in its inflexions in Homer, though long with the Attic poets: in the mid. voice, contracted to *ῥύομαι*, for the metre's sake, it signifies "*to draw to one's self*, i. e. "*to rescue.*" When a long syllable in this verb is required *in Homer*, the *σ* should be doubled; *ἔιρυσθαι* is not a perf. tense, but a syncopated present.—*B.* Heyne says, *ἐρύω*, *traho*, *Ϝερυω*; *ἐρύω*, *tueor*.

Ἐρέω, *ἐιρέω*, fr. *ἔρω*. The signification being double, sc. "to tell," and "to interrogate," it appears that there must have been a distinction observed in the orthography.

Ἐρέω, *ἐρέομαι*, "to question," is undigammated, as also *ἐρεείνω*, *ἐρωτάω*, *ἐρευνάω*, vide Il. λ. 610: *Νέστορ' ἔρειω*, *α.* 62, *μάντιν ἐρείομεν*; thus too, *ἔιρομαι*, vide Od. *α.* 284, *γ*, 69, 243, *θ.* 549, &c.; in Od. *α.* 405, for *ξεινοῖο ἔρεσθαι*, read *ξεινοῖ' ἐρέεσθαι*. On the contrary, *Ϝειρω*, and *Ϝερεω*, *dico*. because derived from *ἔιρω*, *Ϝειρω*, *necto*: but *ἔιρω*, *ἔιρομαι*, occurs only in the Odyssey, vide *β.* 162, *ν.* 7. *Ϝερεω* is uncertain from its position in Il. λ. 651, *δ.* 182, *ζ.* 462, *κ.* 534, &c. In Il. *δ.* 167, for *ὧδ' ἐρέει*, read *ὧδε Ϝερεῖ*; *ψ.* 787, for *ὔμμ' ἐρέω*, read *ὔμμι Ϝερεω*; and Od. *γ.* 20, for *ὀυκ ἐρέει*, read *ὀυ Ϝερεει*.

Ἐρωέω, in its primary meaning, "to undulate;" secondly, "to withdraw, to hasten away;" and, hence, thirdly, "to cease, to desist."—*B.*

Ἐρέβινθοι, fr. *ὄροβος*, hence *ὀρϜος*, Lat. *ervum*.

Ἐῦτε, a dialectic variety of *ὅτε*; *ἠΰτε* is *ἤ ἐῦτε*, or *ἤ ὅτε*.

Ἐσθής, *ἕσθος*, *Ϝεσθης*, *Ϝεσθος*, Od. *α.* 165, Il. *ω.* 94.

Ἔσπερος, *Ϝεσπερος*, *Ϝεσπεριος*, Lat. *Vesperus*.

Ἑτέρος, ἑταῖρος, Fετερος, Fεταιρος; acc. to Bentley, Fετης, *sodalis*, Il. ξ. 239, π. 674, &c.

Ἔτος, *annus*, Fετος, Il. β. 328, &c.; hence ἀυτο-Fετης, ἑξαFετης, πενταFετηρος, ἑπταFετης, ἐιναFετης. For ἐπετησιος, Od. η. 118, read εFετησιος, ἐπηετανος, Od. θ. 233, supply ἐπιFετανος.

Ἐτώσιος, Fετωσιος, Il. ε. 854, ξ. 407.

Ἕω, *induo*, Fεω, and its inflexions; but ἔω, ἴιμι, *vado*; fr. ἔιω, and this from ἴω, ἴμι, through all tenses, are undigammated: ἔω, ἐιμι, *sum*, ἔω *colloco*, ἕζω, ἵζω, ἕημι, ἕημαι, ἧμι, ἧμαι, *sedeo*, and its tenses, with κάθημαι, and πάρημαι, are undigammated, as also are ἕω, ἵέω, ἵημι, *mitto*, its tenses and compounds; but ἵεμαι, *cupio*, i. e. *me mitto*, i. q. ὀρέγομαι, *me extendo*, appears always Fιεμαι, as if from a different root, sc. Fιεω, Fιημι, as in Il. β. 589, ε. 434, &c.; in Od. β. 327, correct περ ἵεται, to γὲ Fιηται; Od. κ. 246, is spurious; Il. σ. 561, for ἄμφω δ' ἵέσθην, read ἄμφω Fιεσθην.

Ἕω, *expleo*, according to Mr. Knight, Fεω, βέω, βάω; also εFω, whence ἔυω, *ustulo*, vid. Il. τ. 402; ἔπει κ' ἕωμεν πολέμοιο, this comes, according to Dr. B., from ἄω, *satio*; according to Heyne the construction is ἔπει χ' (ἔξ ἔρον) ἕωμεν, from ἵημι; this Dr. B. calls the most unnatural of all ellipses: (why more so than ἔξ ἔρον ἔντο?) his discussion respecting ἄω, and ᾱω, may be settled by the digamma; hence ᾱδην and ἄδην, or, probably, ἄδην, ἄδδην, ᾱδην.

Ἕως, for ὡς, according to Mr. P. K. εFος; vid. α. Il. 193.

Ἐυδέιελος, Od. ν. 234; fr. δέελος, δῆλος, then "*longè apparens*;" or fr. ἐῦ ἴλη, (δ insert.) "*nitens*," it rather comes from ἐῦ δείελος, which, as well as δείλη, signifies "the heat of the sun," δέιλη and ἴλη being as nearly synonymous, as δίωκω, and ἴωκω, hence δειε-

λῆσαι, Od. ρ. 599; and δέιλετο, which Aristarchus reads for δύσετο, at Od. η. 288.

Ζαχράης, ζαχρεῖων, "*violent, impetuous;*" fr. ζα, and χράω, qu. χεράω; fr. χεὶρ, lit. "making a violent use of the hands."

Ζειὰ, ζέα, Od. δ. 41, and τ. 593; qu. ἔζα, fr. ἔδω.

Ζέφυρος, *Zephyrus*, Lat. *Favonius;* fr. ζόφος, as ἔυρος, fr. ἠως.

Ἑ, *sua*, Fη, Fης: fr. ὅς, Fος.

Ἰδειν, Fιδην, from εἶδω, Fειδω.

Ἡδύς, Fηδυς, Il. λ. 378; thus, ἥδω, Fηδω; there was also ἤδω, whence ἤδος, λ. 318.

HFειρε, vide ἀείρω.

Ἦθος, Fηθος, *solita sedes*, vid. Il. ζ. 511; μετὰ Fηθεα, which should, on the authority of Knight and Bentley, and the analogy of Od. ξ. 411, be read for μετὰ τ' ἤθεα, hence, Il. κ. 493, αFηθεσσον.

Ἴα, *viatica*, Fηια, vide Od. μ. 329; εξήφθιτο Fηια πάντα, and Il. δ. 363; but Il. ν. 103, λύκων τ' ἴα πέλονται, with Od. β. 289, ε. 266, and ι. 212, are not analogous.

Ἴος, a title of Apollo, Fηιος; ἀμφὶ σε, Fηϊε φοῖβε.

Ἰθεος, *juvenis*, applicable, according to some grammarians, to persons between the ages of fourteen and eighteen; but more properly to all unmarried individuals, vide Phœn. Eurip.: fr. ἄιθω, *fervidus juventâ.*

Ἧκα, *leviter, tacitè*, Fηκα, vide Il. ω. 508; ἀπώσατο Fηκα γέροντα.

Ἧλος, clavus, (Fηλος uncertain,) vide Il. β. 46; ἀργυροFηλος, α. 246, and λ. 642, decide for neither view; and λ. 29, ἐν δέ οἱ ἧλοι, tells against it; but ἠλὸς, *fatuus*, is certainly undigammated, fr. ἀλαομαι.

Ἠλίβατος, *inaccessible;* fr. ἀλιτέω, and βαίνω, i. e. quâ vestigia titubant.

Ἥνασσε, Ϝηνασσε, and ἐϜανασσε, according to Dawes, Knight, and Bentley.

Ἥνοψ, Ϝηνοψ, vide ἐνὶ Ϝηνοπι χαλκῷ, σ. 343, Od. κ. 360; fr. ἔνω, φένω, and ὤψ, quia *occæcans oculos.*

Ἠριγένεια, "the parent of the dawn;" this adjective must signify actively, the accent being on the verbal part of the compound, and the substantive part being too far off to receive it.

Ἦρ, Ϝηρ, because ἔαρ, Ϝεαρ—ἦρ in the signification, "*morning,*" is undigammated.

Ἥρα, χάριν, Ϝηρα; hence ἐπιϜηρα φέρων.

Ἠρίον, *tumulus,* Ϝηριον, vide Il. ψ. 126, μεγα Ϝηριον.

Ἥρη, *Juno,* ϜΗρη, (*uncertain,*) vide ποτνία Ϝηρη, and χρυσόθρονος Ἥρη; passages inconsistent with the theory of Ϝ, are, according to Heyne, to be considered interpolated, or the result of an inconsistency in its use.

Ἠχή, Ϝηχη, vid. Il. α. 157; θάλασσά τε Ϝηχηεσσα; hence Ϝηχέω, πολυϜηχης, περιϜηχηω; but, δυσηχής, and ὑψηχὴς, disagree.

Θεράπων, "*minister,*" "*armiger;*" fr. θέρω, *foveo,* i. e. *qui res alienas curat fovetque.*

Θεμόω, Od. ι. 542, *impello;* fr. θεώ, τίθημι.

Θὴρ, antiquè φὴρ; fr. φέρω, analogous to φὼρ.

Θωή, Il. ν. 669, "*a fine;*" fr. θέω, *aliquid impositum.*

Θώρηξ, vide γύαλον.

Ἰαχή, Ϝιαχη, and ἰάχω, Ϝιαχω, ϜιϜαχω, hence the variety in the quantity of the ι, comp. Il. δ. 456, 506, ρ. 37, λ. 463, with α. 482, σ. 29, φ. 10; Od. β. 458, σ. 219, ι. 395, &c.; ἐπίαχον, Il. ε. 860, should be ἐϜιϜαχον.

All tenses of ἴδω, beginning with ι, are digammated; ἴδρις, Ϝιδρις, πολυϜιδρις, αϜιδρειη, &c.

Ἴθμα, Ϝιθμα, (uncertain,) vid. πελείασιν ἴθμαθ' ὁμαῖαι, Il. ε. 778.

Ἰάινω, lit. *irrigo*, qu. διάινω.

Ἰκμάς, and ἴλη, perhaps Ϝικμας, and Ϝιλη.

Ἴλιος, *Ilium*, Ϝιλιος, vide Il. ζ. ὅτε Ϝιλιον αμφεμάχοντο; but β. 230, ζ. 386, η. 345, Heyne considers interpolated.

Ἰμάς, ἱμάσσω, according to Bentley Ϝιμας, Ϝιμασσω; many instances occur inconsistent with this theory, sc. β. 782, γ. 371, ξ. 214, 219, ε. 589, &c.

Ἰμι, Ϝιμι, uncertain.

Ἶνες, Ϝινες, Ϝις, *vis;* hence ἰνίον, Ϝινιον; *occiput cum cervice*, vid. Il. η. 269, ψ. 191, ε. 73, ξ. 495, &c.

Ἴον, Ϝιον, *viola*, vid. Od. ε. 72: see also Theocritus, 10, 28, καὶ τὸ μέλαν Ϝιον ἐστὶ; hence ϜιοϜειδης, Ϝιοδνεφες, Ϝιοεντα, &c.; but ἰὸς, "sagitta," has no digamma, vid. Il. α. 48.

Ἰονθὰς, *villosus*, (ἅπαξ ἐιρημένον,) Od. ξ. 50, Ϝιονθαδος.

Ἶπες, *vermes*, Ϝιπες, Od. φ. 397.

Ἶρη, *turma*, Ϝιρη, (uncertain;) fr. ἔιρω.

Ἶρις, Ϝιρις, vid. Il. λ. 27.

Ἶσος, and ἴσος, Ϝισος, vid. δαίμονι Ϝισος.

Ἴσημι, *novi*, Ϝισημι, vid. Il. σ. 420, ψ. 312, &c; hence, Ϝιστωρ, vid. σ. 501, αϜιστος.

Ἴσκω, Ϝισκω, and ἐΐσκω, ϜεϜισκω, vid. ἄι κ' ἐμέ σοὶ Ϝισκοντες.

Ἰστιή, Ion. Ϝεστιη, Lat. *Vesta*.

Ἴτυς, *rotæ ambitus*, Ϝιτυς, Æolic βίτυς, Lat. *vitis*, and ἴτεα, Ϝιτεα, φ. 310; hence γίτεα.

Ἶφι, ἴφις, ϜιϜι, Ϝιφις, vid. Il. α. 38; fr. ἶς, Ϝις; but ἴφθιμος, is undigammated.

Ἰωὴ, Ϝιωη, Il. δ. 276, *vox;* fr. ἴω interj.

Ἴχνια, "*gressus, vestigia;*" fr. ἴκω, Lat. *signum*.

Ἰωκή, Ϝιωκη, (uncertain.)

Κανών, "*the handle of a shield*," lit. *a straight rod*; fr. κάνα, "*a cane*."

Κεφαλὴ, lit. "covered with a roof;" fr. κέπω, e. q. σκέπω.

Κνίσση, *odor*; fr. κνίζω, κνάω.

Κολοσυρτός, "*tumultus*," "*confusa multitudo*;" fr. κολωον-σύρω.

Κρήνη, *fons*, qu. καρήνη; fr. κάρα.

Κόναβος; fr. κενὸς, lit. "*the noise proceeding from any thing hollow*."

Κρόταφοι, "*tempora capitis*;" fr. κρούω, ἄφη, quia, tactui venæ pulsatio respondet.

Κουρίδιος; according to Dr. B. signifies, "one *united by marriage*;" hence κουρίδιη ἄλοχος, is used in contradiction to one engaged in an illicit amour.

Κρῖ, contr. for κρίθη: according to Aristotle, for κρίμνον.

Κύμβαχος: fr. κύπτω, i. q. κεκύφως, i. e. "*arched, curved*."

Λάζομαι, qu. λαβάζομαι, *apprehendo*; fr. λαμβάνω, or λαΐζω, qu. ληΐζω.

Λὶψ, (ἔλαιον,) "*nitidus, liquidus*;" fr. λίπω, i. q. ἄλειφω, or λέιβω.

Λάβρος, "*violent, overwhelming*," qu. λαῦρος; fr. λάω, λαύω, or λάβαρος; fr. λίαν βαρὺς.

Λαιμὸς, "*the throat*;" fr. p. pass. of λάπτω.

Λῖς, "a lion;" according to Aristarchus λὶς: λῖς, "*linen*;" fr. λείος.

Λιμὴν, "*a harbour*," and λίμνη, "*a lake*," (formed by the overflowing of the sea;) fr. λίβω, p. pass., i. q. λείβω, from which came also λειμὼν, "*a marshy meadow*."

Λοιγὸς, "*pestilence*;" fr. ὀλοίος, ολοιϜος, ἀλοίγος; or fr. λυγρός.

Λοιμὸς, *idem*; fr. λύμη, or λέλοιμαι, p.p. of λοίω.

Λόχος, "*an ambuscade;*" fr. λέλοχα; hence Lat. *locus.*

Λόφος, "*the crest of a helmet,*" "*the upper part of the neck,*" "*the highest part of any thing;*" fr. λέπω, λέλοπα, q. λόπος.

Λύσσα, Att. λύττα, "*the madness of dogs,*" lit. the worm supposed to exist under the tongue of that animal.

Λωτὸς, Od. α. 84, sq. "the *lotus zizyphus,*" bearing a fruit resembling the date; this was also the name of the sacred lotus, (*water-lily,*) of the Ægyptians, the enigmatic meaning of which was also expressed among the Greeks by the *Phallus;* it likewise signified a species of trefoil, (*melilotus pratensis,*) Od. δ. 602, and hymn to Mercury, 107. Of that species called *rhamnus spina,* flutes were made, vide Herodot. Melpom. 177.

Μάρναμαι, lit. "*to fight with the hands;*" fr. μαρὴ, *manus.*

Μαστὸς, μαδσὸς, μαζὸς, "*the breast;*" fr. μέμασται, p.p. of μάω.

Μεγαίρω; fr. μέγας, lit. "*to think much of,*" "*to envy, grudge.*

Μέγαρον, lit. "*the large room,*" "*the principal chamber in a house;*" in Herodotus, (Cleio. 47;) it signifies "*the ante-chamber,*" or "*hall of waiting,*" in the Delphic Temple.

Μηρία, "*the thigh bones;*" when wrapped in fat, called πίονα μηρία.

Μορφνὸς, "*black;*" fr. ὄρφνη; or "*swift;*" fr. μάρπτω.

Μυιὼν, "any muscle of the body;" this word appears to have some affinity to μυῖα, *musca,* or to μῦς, "*a muscle,*" (shell-fish.)

Μῶλυ, Od. κ. 305, from the description of this

plant by Eustathius, Homer must have intended to designate by it, "*the squill bulb,*" vide Eustathius in loco.

Μῶλος, i. q. μόλος; fr. μελεῖ, hence, French *melèe.*

Νάπη, "*a valley between several mountains,*" *intervallis;* fr. νέφω.

Νεμεσάω, (without a case,) "to feel a scruple, to stand in awe," &c., (with a dat.) "*to envy,*" "*to emulate.*"

Νῶροψ, "inflexible;" fr. νή-ῥέπω, analogous to ῥοπαλον, ῥωπηϊον, &c.

Ξανθὸς, "*yellow,*" "*light brown;*" fr. ἐξανθην; fr. ξαίνω.

Ξύλον, lit. "*cut wood;*" fr. ξύω. Dr. B. considers ἀπόξυω, and ἀπόξυνω, the same verb.

Ξύλοχος, "*a thicket,*" a favourable place for an ambuscade; fr. ξύν, λόχος.

Ξεστὸς, lit. "*carved;*" fr. ξέω.

Ὄαρες, "*conjuges;*" fr. ϝειρω, *jungo,* in Il. ε. 486, Bentley writes Fωρεσσι, it was more probably ὀάρεσσι, vid. χ. 128.

Ὄγκος, "*prominence,*" "*elevation;*" fr. ἔγκω, i. q. ἐνέγκω.

Ὀδὰξ, "*with the teeth;*" fr. ὀδάζω, ὀδάκω, δάκω, *mordeo.*

Ὄλβος, "*wealth;*" fr. ὅλω, *volvo,* "to roll," "to accumulate."

Ὄιδα, Foιδα, and ὄιδμα, Foιδμα, vid. Il. φ. 234.

Ὄιηξ, ὀιήϊον, Foιηξ, Foιηϊον, according to Bentley, vid. Il. τ. 43; Od. ι. 483, &c.

Ὄικα, Foικα, ϵFoικα; fr. ἔικω, Feικω.

Ὄικος, Foικος, Foικεω, Foικαδε, Foικοθεν, Foικοθι, Foικοι, vid. Il. α. 19, inconsistent.

Ὀιμάω, *rectá tendere;* fr. ὄιμη, "*via,*" hence ὄιμα, and ὄιμημα, *impetus.*

῾Οινος, Foινος, hence Lat. *vinum.*

᾽Οϊστὸς, "*the motion, or flight of an arrow,*" and secondly, "*an arrow.*"

᾽Οκλάζω, "*to crouch, to sink on the knees;*" fr. κλάζω, as ὄδαξ, fr. δάκω.

᾽Ολοφύρομαι, "*to weep, to excite compassion;*" fr. ὀλόπτω, "to rend the hair;" perhaps, also, fr. ὅλος, and φύρω, lit. "to be confused, distracted."

῾Ολυρα, a species of "*rye,*" called in Italy *olira.*

᾽Ομφαλὸς, "*umbilicus;*" fr. ὁμὸς, φαλὸς.

᾽Οξυόεις, "made of ὀξύα," i. q. πένκη; the meanings of these are analogous, both containing the idea of bitterness.

῾Ος, "*suus,*" Foς, Fου, Fον; Νέστορα δέ Fου παιδος, &c.

᾽Ουλαμός, Fουλαμος, "a crowd;" fr. ὅυλος, from ἐιλέω.

῾Ουλος, "*crispus;*" fr. Fελω, Fειλέω; ὅυλος, i. q. ὀλοὸς, FολοFος according to P. Knight, vid. Il. β. 8; βάσκ᾽ ἴθι ὅυλε ὄνειρε.

᾽Ομόω, "*to swear;*" fr. ὁμοῦ, *together.*

῾Ορκος, 1. "*an oath;*" 2. "*the thing sworn by:*" ὅρκιον, 1. "*a treaty;*" 2. "*the victim, by the sacrifice of which it was ratified.*"

῾Ουρον, "*a distance,*" "*a limited* space," Fουρον.

῾Οφρα, according to Clarke Fοφρα, vid. Il. ω. 285; χρυσέῳ ἐν δέπαϊ, ὄφρα λείψαντε κιοίτην; but here the hiatus occurring in medio versu, is not offensive. Of this conjunction, as of ὡς, ὅπως, and ἵνα, the significations with the subjunctive and optative moods are the same, viz. "*in order that;*" but, with the indicative ὄφρα, signifies "*while;*" ὡς, "*as;*" ὅπως, "*how;*" and ἵνα, "*where.*" These conjunctions are joined with a subjunctive, in the second clause of a sentence, when a present tense precedes in the first; with an optative in

the second, following a past tense in the first; or in oblique conversation, i. e. when quoting the words of another.

As to moods, there are, in reality, but two modal forms of expression; sc. a thing is either said to be (negatively, or affirmatively,) or the possibility of its being so, is predicated; this possibility again is either objective, or subjective; that is, to speak more intelligibly, either we are ignorant of the real state of things, and therefore, speak doubtfully; or, disregarding the reality, we suppose that things are in a certain state, though they be not, or that they are not, though they be. For the expression of these three conditions, the indicative, optative, and subjunctive moods are employed; thus, we say, ἐι γενήσεται, of an event, which is simply future; ἐι γένηται, with respect to the occurrence of which we are in ignorance: and ἐι γένοιτο, with respect to the *probable* occurrence of which we only form conjectures, regardless at the same time of the event, and even of its possibility; but, this system of moods, notwithstanding its apparent simplicity, becomes, however, in its application, involved in numerous perplexities; for, the subjunctive, expressing those propositions of the truth of which we are still in doubt, naturally refers to the future all conditions so expressed, because, though the occurrence of one event remotely past, may exercise an influence on another more immediate, yet, when we, using the subjunctive, express our ignorance of that remote event, the knowledge of which is to us future, the fulfilling of the condition necessarily belongs to the future time. The principle of the optative is different; for, though, like the indicative, it does not particularly belong to any tense, it is, however, by a peculiar usage, appropriated to the expression of past time; for, to apply these ob-

servations to *tenses*, we must express present, past, and future actions, either unequivocally, which is done by the indicative, or conditionally by the other two moods, and when this condition depends on an event yet unknown, the expression of its fulfilment must of course be future. On the contrary, whatever with certainty either is, or was, if it depended on any condition, such condition cannot any more be doubtful, but must have been already fulfilled, because, that which depended on it, could not have happened otherwise than as it did; hence it will be perceived that ξενίσω, ὁπότε ἵκηται is correct, and that ἐξένισα, ὁπότε ἵκηται would be improper; here the present also may be employed, provided only that it do not express an event now taking place, (which would not be uncertain :) but one indefinite, and therefore, in some degree, or some part of it, depending on something yet unknown, as τῷ νῦν σοὶ μὲν ἐγὼ ξεῖνος φίλος, Ἄργεϊ μέσσῳ εἰμὶ, σὺ δ' ἐν Αυκίῃ, ὅτε κεν τῶν δῆμον ἵκωμαι, i. e. "*if ever I shall come there;*" and as the subjunctive cannot be employed to express past events, it appears that anything in these, which is indefinite, must be expressed by the optative, the proper vehicle of whatever, without any regard to time, exists as yet only in the mind; hence πολλάκι μιν ξείνισσ' ὁπότε κρήτηθεν ἵκοιτο, i. e. "*whenever he used to come.*" From its indefinite expression of time, may be inferred, that usage alone prevents it being used after the present, or future tenses. To these three forms of expression, may be added a fourth, wherein we suppose a particular state, or existence of anything, at the same time that we acknowledge such not to be the case; to the expression of this condition, partly certain, partly uncertain, have been appropriated the past tenses of the indicative, except the perfect, which, containing an allusion

to the present time, is not altogether past; hence the Latin *si esset, or fuisset* would be expressed in Greek by the imp. plup. or aor. indicative. Homer is peculiar in using εἰ with the indicative, as Il. *α*. 395, *φ*. 544, &c.; and with the subjunctive, as Il. ε. 258, ο. 16, &c.; this syntax is also common to the other Epic and Lyric poets, but *is never adopted by the Dramatic poets.* It has been suggested, (in order to conform the Homeric to the Attic syntax,) to substitute εἴ δέ γε, and εἴ γε for εἴ δέ κε, and εἴ κε; of these, the former never occurs in Homer, the latter but once, (Od. ε. 206.) γὲ in Homer, is either epanorthotic, epanaleptic, or bebæotic, with respect to the word next preceding, and can never be joined to καὶ, δὲ, or τὲ, unless they are affixed to adverbs or pronouns, as τότε, ὅδε, ἐνθάδε, &c.; it is, for the same cause, never joined to any relative pronoun, or adverb of time or place *indefinite*, as πότε, ὅτε, πόθεν, but to such only as signify some particular certain time, as ἐνθάδε, κεῖθι, κεῖσε, τότε, νῦν, ἔτι, ἔπειτα, πρὶν, πάρος, &c. Of the correct use of this particle, the διορθωτάι were altogether ignorant, and inserted it into many places, where the disappearance of the F rendered a syllable necessary; its judicious insertion is both ornamental and emphatic in passages expressive of strong feeling. They also, from their ignorance of the principle of hiatus, removed it from many lines where its presence is necessary, viz. Il. *α*. 333; *β*. 105, 107, 348; *γ*. 379; *ζ*. 81, 123; *θ*. 271; *ι*. 403: *λ*. 187; *ν*. 172; ο. 247; *π*. 322, 840; *φ*. 33, 340; *χ*. 156; *ω*. 387; Od. *η*. 230, &c.

Ὀφέλλω, "*to increase, advance, promote;*" ὀφείλω, "*to owe,*" this verb is used in the second aor. to express a wish, the accomplishment of which, something has already occurred to prevent, and thus differing from those which are expressed by εἰ, εἴθε, and by ὡς,

πῶς ἄν, of which the former express a wish possible, but improbable; the latter one both possible and probable.

Πέιρινς, Il. ω. 267, "*a hurdle*," "a wicker case, laid on a frame supported by wheels;" perhaps, fr. πέιρω, sc. *quia virgæ invicem se transeunt.*

Περόνη, lit. "*the pin*" or tongue of a buckle, while πόρπη is "*the ring*," or frame in which the pin turns; they are also supposed to signify different instruments altogether; πέρονη, designating *a clasp worn on the shoulder; πόρπη, on the breast.*

Περκνὸς, Il. ω. 316, generally supposed to mean "*black;*" perhaps the truer interpretation is "*spotted*," fr. πέιρω; the propriety of this will be perceived from the Lat. "maculis *distinctus.*"

Ποικίλος, "*beautifully or skilfully made*," applied to works of art; fr. ποιέω, καλὸς.

Πότε, "*when?*" used also to lend force to an interrogation, as τίπτε, τί-ποτε, hence Lat. *meapte, nostrapte,* &c.; *tandem* is also used in the same interrogative sense, sc. *quid tandem?* τί πότε;

Πὸτι, original form of πρὸς, occurs in composition, ποτιδέρκομαι, ποτιειλέω, &c.

Προχόος, Od. δ. 52; "a wide, flat vessel, into which water was poured from one more high and narrow," "*a ewer.*"

Πρώην, lit. "the day before yesterday;" qu. πρωΐην, (ἡμέραν.)

Πυθμὴν, "*the base*," "the lower part of anything;" fr. βυθὸς, i. q. βάθος.

Πῶς, "*how*," interrog.: πως, "*somehow*," indef. In general, any particle admitting a double accentuation, possesses, when more strongly accented, a more emphatic meaning, sc. ποῦ, "*where?*" που, "*somewhere;*" τίς, "*who?*" τις, "*some one,* &c.

Πῶϋ, "*a flock* (of sheep;") fr. πάω, i. qu. τρέφω.

Ῥιγεδανὸς, lit. "withered from the cold;" fr. ῥίγος and δανὸς.

Ῥοδοδάκτυλος, an epithet of Aurora; lit. "*rosy-fingered*," "having the ends of the fingers stained a rose color;" this practice of staining the fingers with senna is still common among the Asiatics, and forms a part of the same system of decoration with the painting of the eyes, for the antiquity of which see *Ezekiel*, xxiii. 40. It is doubtful whether this epithet is to be considered to allude to the particular hue of the early dawn, or merely ornative, as those applied to Juno and Minerva; though λευκώλενος and γλαυκῶπις have been also thought to contain allusions to physical phænomena.

Ῥύσιον, "*booty*," "*plunder*;" lit. "the performance of a vow to the gods for deliverance from danger."

Σάκος, (τὸ,) "*a shield*;" fr. σέσακα, p. of σάω, i. q. σείω.

Σάλπιγξ, lit. "*a conch-shell*," "a trumpet."

Σαυρωτὴρ, "*the handle-end of a spear*," or, a socket in which it was inserted, when standing erect; fr. σάω, as σαυρὸς, fr. στάω.

Στεφάνη, lit. "*the coronal suture of the cranium*;" in Homer it signifies, 1. "*the leaf of a helmet*;" 2. "*a helmet*;" 3. "*the brow of a rock*."

Στρεύγομαι, "*to endure a lingering death*;" lit. "to waste away, drop by drop;" fr. στράγξ, qu. στραγγεύομαι.

Σορὸς, i. q. σωρὸς, "*an urn*" (for the bones of the dead;) fr. σάζω, *sarcio*, qu. σαορὸς.

Ταλαύρινος, epithet of Mars; lit. "*bearing a shield*," ταλάω, ῥινός.

Τάλαντα, lit. "(*the dishes of*) *a balance*;" Lat. *lances*.

Τάχα. It is remarked that τᾶχα is an adverb of

time, sign. "*quickly*," while τάχα is a conjunction, "*perhaps*;" in Homer, however, it is always an adverb, except perhaps in Il. λ. 653.

Τέλος, lit. "*the end*." In Homer it conveys other different ideas, all, however, modifications of this, as, μύθων τέλος, Il. ι. 56, "*the object of our conference*;" φυλάκων τέλος, κ. 56, "*the company*," or "*station of the guards*;" θανατοῖο τέλος, *passim*, "*death*," i. e. "*res mortis*, "*the event*," or *circumstance of death*," as χοροῖο τέλος, "*a dance*," &c.

Τῆ, "*take*," imp. of τήμι, for τῆθι.

Τιμὴ, lit. "*revenge*," "*satisfaction*;" fr. τιώ, *punio*, and 2. *honoro*.

Τόξον, "*a bow*," the several parts of which are, the νεῦρα, *strings*; the κορῶναι, *the ends*, to which the string is attached; and the πῆχυς, "*the handle*," the straight part in the centre between the two curves. In the plur. it signifies "the implements of archery," in general.

Τρίγληνος, lit. *highly polished*;" fr. τρὶς, valdè, and γλήνη, fr. γλάω, "*to sparkle*;" hence γλῆνος, *splendor*, and the old English, *gleen*, *to shine*, (*gleam*;) hence, "*gleening armor*."—*Prior*. Of the same signification is

Τριγλώχιν, fr. γλόω, "to *polish*;" hence, "*gloss*." Τρὶς conveys the same idea in

Τρίλλιστος, "*earnestly desired*."

Τριπλῆ, (sub. τίμῃ,) adv. "*threefold*," dat. sing. of τρίπλοος.

Τρύζω, (onomatopœia,) "*to speak in a low, indistinct voice*," "to murmur as a dove."

Τρυφάλεια, i. q. τριφάλεια, "*a helmet (with a large plume.*")

Τυφλὸς, "*blind*;" fr. τύπτω and λᾶας.

Ὑπὰι, the primitive form of ὑπὸ.

Ὕπατος, "*the highest;*" qu. *ὑπέρτατος*, or "*the strongest;*" fr. *ὑπὸ*, i. e. the best suited to constitute a basis.

Ὑπέρβιος, "*haughty:*" always used in an unfavourable sense, as is also,

Ὑπερφίαλος, qu. *ὑπερφύαλος*, lit. "*overgrown:*" but,

Ὑπερήνωρ, as well as *ἀγήνωρ*, are used in both good and bad senses.

Ὑπερκυδήεις, cont. *ῆς*, and Dor. *ᾶς*, whence *ὑπερκύδαντας*, "*elated by, exulting in success.*"

Ὑπερῷον, (sub. *οἴκημα*,) "*the upper chamber,*" immediately beneath the roof: the popular derivation is *ὑπὲρ* and *ὤον*, which Juvenal had in view, when he described it as the place "*tenues ubi reddunt ova palumbes;*" but it is merely an extension of *ὕπερος*, as, *πατρώϊος*, *πατρῷος*, of *πατρὸς*.

Ὑπηνήτης, "*arrived at the age of puberty;*" fr. *ὕπη*, (obsol.) "*the mouth,*" hence, *ἡνίον*, "*the bit of a bridle.*"

Φάλος, "*the cone of a helmet,*" passing from the top of the helmet to the neck; when, in addition to this, it came down in front, the helmet was called *ἀμφίφαλος*; into this the *λόφος* was inserted—this should not be confounded with the *φαληρὰ*, or studs, which secured the *στεφάνη*.

Φλέβς, "*a vein;*" fr. *φλέω*, "*to bubble.*"

Φιτρὸς, "a beam," qu. *φυτρὸς*; fr. *φύω*.

Φοξὸς, "*conical,*" a conformation of the head supposed by the ancients to denote impudence. This adj. is properly applied to earthen vessels which were warped in the baking; fr. *φώγω*: the most probable etymology is *ὀξὺς*, with the asp. *φ*.

Χηλὸς, "*a coffer;*" fr. *χέω*, analogous to *χεῖλος*.

Χερνῆτις, fem. of *χερνὴς*, "*poor;*" fr. the obsol. *χέρω*, whence Lat. *carco*.

Χειρεὺς, "a labourer," hence, in general, "one in a low grade of society;" in Il. *a.* ἄνδρι χερῇι:—this word is commonly mistaken for an adj.

Χηραμὸς, "*a cavern;*" fr. χέω, χάω, χαίνω.

Χλαῖνα, "*an outer garment,*" "*a cloak;*" q. χλῆνα, fr. λῆνος, λᾶνος, "*wool,*" or, fr. χλιαίνω, "*to warm;*" fr. χαλάω, as heat acts by relaxation.

Χλούνης, according to the old grammarians, "*living alone;*" synon. with ἐκτομίας.

Χοάνος, lit. "*a funnel,*" thence, "the cavity of a smelting furnace," "a mould of clay in which metals are cast," "a crucible."

Ψυχὴ, "*the soul,*" *anima,* the vital principle; as distinguished from φρὴν, *mens,* ("the intellectual principle," "*the mind,*" lit. *the præcordia,*) and θύμος, *animus,* "*the passions.*"

Ὦλξ, for ἄυλαξ, Fωλξ, Il. *ν.* 707, κατα Fωλκα.

Ὄρεσσι, Fωρεσσι, Il. ε. 486.

Ὡς, acc. to Bentley, Fως and δFως: it can receive the F only when it follows the word with which it is connected, as λύκοι Fως, Il. δ. 470; θεὸς Fως, &c.

CHAPTER XV.

DIALECTS.

Of those different dialects of Greek, which were once supposed to appear blended in Homer, some account may not be uninteresting.

The concurrent testimony of the ancients admits that frequent colonial migrations took place in the early

ages of Greece. Many of the northern tribes, inhabitants of Hellas, migrated, under the conduct of princes of the family of Deucalion, from their former habitation into the southern regions. These tribes, using the dialect subsequently called Æolic, partly appropriated Bœotia, some proceeding farther, settled in Argolis and Laconia: these, however, when the Heraclidæ returned to Peloponesus, dislodged thence, fled to that part of the Peninsula called Ionia, which the new inhabitants, from the name of their leader, thenceforth called Achaia, whereof the former inhabitants were numerously compelled to take refuge in Attica; hence the confusion of the Æolic (spoken by the Achæans) with the old Ionic, and of the Ionic with the ἄτθις, will be accounted for. This affinity of the Æolic and Ionic dialects was still more confirmed by the proximity of the Asiatic settlements of these tribes. The Ionians (for they still retained the name, with the additional epithet of *Attic*, that of *Ægialean* distinguishing those Ionians who remained in Peloponesus) remained long in the most friendly intercourse with the aboriginal Attics, which explains the affinity of their language to the Attic, as well as to the Æolic. Shortly after the plantation of the Attic colonies in Asia (Ionia) a similar emigration took place of the Achæans to the adjacent part of Asia, hence called Æolia. The Ionic dialect, not a little improved by the intimacy of their tribe with the Attics, attained eventually such a degree of refinement as altogether to supersede the Æolic.

The Ionians having acquired this literary supremacy, held up a precedent in their dialect, to be accurately followed by all aspirants to the fame of successful authorship. Homer constituted the ideal of poetic excellence, and the imitation of him formed the general system of practice in the art. The Athenians at length,

rising to a political superiority over the other tribes, cultivated their language to such perfection as to excel in purity, pathos, and all the artificial beauties of composition, without, however, emulating the sweetness and smoothness of Ionic harmony, and to merge in the prevailing popularity of the new Attic all other forms; as in the Tuscan, were lost, the various provincialisms of modern Italy. The languages of Greece then are the Æolic or Doric, and the Ionic or Attic. Of the Doric three varieties are enumerated, sc. those of Homer, Pindar, and Theocritus. Of the Ionic, three, that of Homer, Herodotus, and Hippocrates, with the cotemporary variations, enumerated by Herodotus: and of the Attic the four æras are those of Homer and the tragic writers, the historians, the orators, and the Atticists. The concourse of vowels borrowed from the Æolians, the Ionians adopted more freely. At the time when the augment was being added, and other modifications and improvements in process of adoption, Homer is supposed to have composed, and to the opportune state of the language at this time are perhaps to be attributed many of his beauties. To the softness both of climate and popular habits are to be referred the resolutions of the Ionic, as the commercial and every-day habits of the Athenians will account for their contractions. On the primitive, unsophisticated form of speech which Homer calls the language of the gods, of which some specimens are retained by him, *vide suprà.*

The particulars in which Pindar and Theocritus differ from Homer, and each other, are, that crasis and elision are more freely adopted by them: sc. περί suffers elision both out of and in composition; aphæresis also, as ὦ 'γαθέ, ὦ 'λεύθερε, ὦ 'νασσα, &c.; their law of position is also less strict; sc. Pindar suffers the correption of a vowel before γλ, θλ, θμ, and φν, and sometimes before

σλ. Theocritus has before a mute and liquid more instances of short vowels than Homer, besides the abbreviation of a syllable before a mute followed by μ and ν. Many syllables long by nature are short in both, as πρῶαν, τοῖαῦτα, ἴοχέαιρα, ποῖεῖν, &c. In Pindar θεὸς is a monosyllable and short, (Pyth. ι. 109.) Hiatus is freely used by Pindar in a long syllable in arsis; in every long syllable made short before a vowel, except in dactylics and trochaics; and in a short syllable before words, which, in Homer, are digammated. Theocritus adheres more closely to the Epic law. The plateiasmus (the use of α for η) is peculiar to the dialect of Pindar and Theocritus, and is by them more or less used, as they approximate less or more to the Epic style. The circumflex on the gen. plur. of second decl. is peculiar to the Doric *after* Pindar. To the Doric after Homer belong the formation of futures in ξω, from α pres. in ζω, and that of the fem. participle in οισα, αισα.

Of the Ionic Greek, Heyne says. As to the augment, Iambic time has created a necessity for the more frequent appearance of the augment in dramatic composition, and to this it has been considered so indispensable, that scholars of authority, in their emendations of these works, have thought its insertion necessary on all occasions, (vide Brunck on Bacchæ, 1123.) It has been by some scholars deem preferable, in cases of elision of final vowels, before verbs capable of receiving the augment, to consider it the elided syllable, and note it by the usual mark: but our business is with the usage of the Ionic dialect, and that as we find it in *Homer*. It is self-evident, that the augment cannot be altogether banished from Homer; on the contrary, it is a reasonable conjecture, that it was originally assumed by poets for the metre's sake, and from them passed into the

dialect of common conversation; but, whether the alternate admission or omission of it, in common phraseology, was regulated by any law, or what such law could have been, cannot be definitely ascertained; since it is impossible to determine what changes may have been effected by the assumed licenses of transcribers.

In the writings of Hippocrates, it is generally present, but this is possibly attributable to the interference of later hands. At all events, the poets, both Ionic, and after their example, Attic, prefix the augment even in cases where the common dialect dispenses with it, as ἐῳνοχόει, Il. δ. 3, &c., which is elsewhere ᾠνοχόει, and, after the insertion of F, ἐFῳνοχόει, as in several other cases where F intervenes after this adjunct, which was also prefixed to other parts of speech, as κεῖνος, ἐκεῖνος, whence it would appear that a popular prejudice ran in its favour. We find compounds of prepositions and verbs, not merely *varying with the exigencies of the metre*, as ἔκφερον, and ἐξέφερον; ἐπιβήσετο, and ἐπεβήσετο, &c., but that there are some verbs which always have the augment; thus we always find the final vowel of *αμφὶ* lost, as ἀμφεμάχοντο, &c., *which never occurs in the case of* περὶ. I perceive that some scholars consider themselves justified in judging of the Ionic of Homer by that of Herodotus, and versâ vice; their usages in some particulars agree, as in that of the augment; but in other points, the widest differences are observable, the most striking of which is the omission of the final ν in Herodotus, as λέγουσι ὁι Αἰγυπτίοι, while in Homer the ν is in these cases invariably used. One may possibly imagine that the ν was originally absent from Homer, and was introduced by a later hand, as we find in Hippocrates; Coray, however, though the restorer of Ionisms generally, has removed it; this

conjecture is inadmissible, as without it numberless hiatus would appear, and this, we know from the use of the F, that Homer always most carefully guarded against. The most probable settling of the question is, therefore, that the ephelkustic ν originated with the poets or ἀοιδοὶ themselves, and only in cases where hiatus would otherwise occur. Other differences also exist between Homeric and Herodotean Ionic; in the latter, compounds of verbs and prepositions having a mute in their final syllable do not, as in Homer, change the tenuis mute into its aspirate, as ἀφελέσθαι, Hom., ἀπελέσθαι, Her; καθαιρεῖν, Hom., καταιρ. Her., even though the following vowel be an aspirate; the dative form πόλι, frequent in Herodotus, is unknown in Homer, he has, however, μῆτι, ψ. 315. In Herodotus we find everywhere ὦν for ὀῦν; κῆ for πῆ; κως, ἔικως, ὁκοῖος, ὁκότερος, for πως, ἔιπως, &c.; nor in Homer does ὅκε occur for ὅτε, (the ἐισόκε with which we are familiar being ἕις ὁ ἄν,) nor δέκομαι for δεχ.; the Herodotean ευ for ου, is by some considered exclusively Ionic; Apoll. Dysc. attributes it to the Doric also: we should rather consider it the *original form retained by the Dorians and Ionians alone;* elision even of a short vowel is seldom resorted to in Herodotus, *except in the case of* διὰ, and contractions are rare. The Ionic of Antimachus adopts with an almost superstitious proximity, the words of Homer. In general, the phraseology of Homer, and the cotemporary and succeeding Cyclian and Gnomic poets, bear a close similitude, both modelled after the same copy; there are, however, some exceptions, as the Dorisms in Simonides, Atticisms in Theognis, and the indiscriminate adoption of all dialects by the Alexandrine authors. In the course of time many changes and innovations, called into being with new species of poetry, the Lyric and Dramatic,

naturally ensued, and at length, the Attic with its high cultivation, and scrupulous elegance, became the standard of Greek orthoepy, and κατ' ἐξοχὴν, the language of Greece: the primitive language of Lyric poetry, too, became in Pindar, a comparatively recent writer of this school, when blended with some Æolic characteristics, the Doric dialect; and the prosaic mixture of Ionic and Attic, shewn to us first by Polybius, became in some measure a popular form of speech. Meanwhile, after philosophical essays had now, for a long time, appeared in poetic characters, and after Xenophanes of Colophon, Empedocles of Agrigentum, and Parmenides of Elea, had been long teaching natural philosophy in metre, Heraclitus at length, and Democritus, being the first to desert these poetic examples, found a difficulty, however, in altering the established diction. History too, which owed its origin to the Epic poets, gradually receding from its original poetry, formed a language of its own, which is now termed the Ionic, and which, after being for many generations, consecrated in a manner to the uses of prosaic composition, was eventually superseded on its own high ground, by the all-pervading Attic. Hence, it will be readily perceived, why Herodotus, by birth a Dorian, used the Ionic language, and had any vestiges remained of the ante-Herodotean poets, the successive stages of the transition could be particularly defined. The fragments of Hecatæus, and Dionysius of Miletus, approach comparatively near the Homeric and Hesiodic æra. As far as sentence can be pronounced on the surviving fragments of Thales, Anaximander, Anaximenes, and Anaxagoras, the writers of the Ionic sect must have introduced many variations. We know that Heraclitus and Democritus used the Ionic dialect, though the Pythagorean school is said to have preferred the

Doric. But, long time passed away, before any law of Ionic philology was established, and then, only by those to whom it was a foreign tongue—the grammarians of Alexandria.

To give any very detailed account of the *Attic dialect*, does not properly belong to a work, exclusively Homeric : it will be sufficient, in connexion with this subject, to mention, that after the laws of Solon, the most ancient specimen of the Attic dialect is presented in the History of Thucydides, whose language, which Aristophanes, Plato, and Xenophon also used, is sometimes called the middle, (that of the Tragedians being called the old,) sometimes itself the old. Some of the peculiarities of this language, are the use of ρσ, σσ, and ζ, in terminations of verbs for ρρ, ττ, and ττ; of ξυν for συν, and of α for αι, as δάω for δαίω; κάω for καίω, &c. One of its most singular features is its crasis, the most frequent instances of which occur in the case of the article.

CHAPTER XVI.

VERSIFICATION OF HOMER.

"Res gestæ regumque ducumque, et tristia bella
Quo scribi possent numero, monstravit Homerus."—*Hor. A. P. 73.*

This remark the universal practice of Epic poets has verified: the Heroic hexameter is both the most ancient form of verse, and, by its numerous cæsuras, suited to all modes of expression, the sublime as well as the burlesque, the pathetic as well as the ludicrous.

Of these cæsuras, there may be sixteen, because the conclusion of every word makes an *incision, cæsura,* τομὴ in the verse, and this may take place three times in each foot, except the first and last, if they were all dactyls: when this cæsura falls on the ἄρσις, (*vide infrâ,*) it is called masculine, from the strength of expression thus lent to the intonation; when after the first short syllable of the θέσις, feminine or trochaic, and, as this usually occurs in the third foot, this cæsura is called κατὰ τρίτον τροχαῖον; this latter was first adopted by Nonnus, and by its effect recommended to succeeding poets: the masculine cæsura in the third foot, called also the *penthemimeral,* and the *audible* cæsura, is the most usual and harmonious: that at the end of the third foot, *in medio versu,* is both remarkable and uncommon, vide Virg. Georg. i. 358. When at the end of the fourth, (called *bucolic,* from its use by Theocritus, and other pastoral poets,) it is calculated to impart peculiar dignity and strength, and is only introduced by Epic poets, into passages descriptive of scenes of violent excitement and agitation, as in Il. δ. 424-5.

Πόντῳ μὲν τὰ πρῶτα κορύσσεται·—ἀυτὰρ ἔπειτα
Χέρσῳ ῥηγνύμενον μεγάλα βρέμει,—ἀμφὶ δὲ τ' ἄκρας.—

The Epic poets, however, sometimes form this cæsura, after the fourth foot a spondee, as in Il. λ. 36. When cæsuræ occur at the ends of dactyls and spondees, they are called *dactylic,* and *spondaic,* and are considered objectionable, as the coincidence of the intervals between words and feet is inharmonious, and a verse so constructed, is said to want unity. When a cæsura coincides with the punctuation, or when a long syllable follows the masculine cæsura, it becomes, of course, more marked. Compound words are generally

considered to admit a cæsura, when the last syllable of first part falls on the arsis. Grammarians have been always in the habit of condemning the occurrence of a cæsura, at the end of the fifth foot, i. e. the termination of the line in a dissyllable, or two monosyllables. Bentley has remarked, that the Latin poets prefer, in this case, two monosyllables to the other conformation, because, constituting a sort of double ἄρσις, they are more dwelt on in pronunciation, and thus render the inequality between the parts of the line less noticeable. He has also observed, that a dissyllabic word is never so placed, except when a repetition of the word itself, or its meaning follows, (ἐπανάληψις, or ἐπανόρθωσις,) but instances of the contrary are found, vide Virg. Æn. x. 195. The Latin poets have been observed to be averse to concluding a line with a word forming in itself an *Ionic a minore*, because, in such a case, the final syllable of the preceding word being in ἄρσις, should receive an emphatic expression, which would be contrary to the *indoles* of the language, in which no word is oxyton; in these circumstances, therefore, the Ionic word is usually Greek, or such that the preceding word may have so many syllables, as to admit two ictûs, which would weaken the second. The verse, called by grammarians Hexameter κατ' ἐνόπλιον, is formed of a repetition of two dactyls and a spondee, as Il. α. 357, ὣς φάτο δακρυχέων, τοῦ|δ' ἔκλυε πότνια μήτηρ. Of the form called πολιτικὸς, or λογοειδὴς, i. e. resembling prose in its intonation, Il. λ. 672, is adduced as a specimen.

The name μείουρος is applied to those verses which end in an Iambus, instead of a spondee, of which Il. μ. 208, ἀίολον ὄφιν is supposed to be an instance; but this word was originally written ὄπφιν.

The συνάφεια, in Heroic verse, is peculiar to Latin

poets, vide Virg. Georg. i. 295. The Homeric ἐυρύοπα Ζῆν' has been considered an instance; but Hermann prefers reading Ζῆν. The same critic explains away, on the principle of contraction, those apparent instances of anapæsts, and proceleusmatici, occurring in Homer, as

Il. ι. 5. Βο͞ρεης | καὶ Ζέφυρος, τώ τε Θρήκηθεν ἄητον. (Spondee resolved.)

Od. ψ. 195. Νε͞α μὲν | μοι κατέαξε, &c. (Sp. res.)

Od. ι. 283. Πλε͞ονές | κεν μνηστῆρες, &c. (Sp. res.)

Od. σ. 246. Ἔκ δε | στεατος ἔν|εικε, &c. (Dact. res.,) &c.

He also accounts for the apparent presence of a trochee in the first and fourth feet, as μαντίος, Od. κ. 493, (which he admits as a license, but which may be μαντῖος, μαντίιος;) Ἀσκληπιοῦ, Il. β. 731, and ἀνεψιοῦ, ο. 554; where he would read Ἀσκληπίου, and ἀνεψίου, and make the ι in both cases long by the power of the accent. We should suppose, in preference, ἀνεψιοFo, and ἈσκληπιοFo; these may, perhaps, come under the head of what are called doubtful syllables, χρόνοι ἀδιάφοροι, that is, neither definitely long nor short. But this property can be attributed to syllables, only in those situations, where, being preceded or followed by no others, they have no other quantities with which they might, by juxta-position, be compared; and this occurs not at the ends of numbers, but at the ends of series of numbers, hence the indefinite quantity of the last syllable of every line in dactylic, and some other metres. Of this, there are other more particular cases: the ἄρσις of dactylic orders, and the spondaic θέσις of the fourth foot, (i. e. the second syllable of the fourth foot, if a spondee,) admit the doubtful time, but only at the end of a word, as

Ἐκπέρσαι Πριάμοιο πτόλῖν, ἐῦ δ' ὄικαδ' ἱκέσθαι,
Τῇ δ' ἔπι μὲν Γοργὼ βλοσυρῶπῖς ἐστεφάνωτο.

On this property of the ἄρσις, *vide infra*, but the θέσις in this particular position exercises this influence, because it is assisted by the emphatic cæsura, which the simultaneous termination of the numbers, and the word produces; because, except at the end of a word, the spondaic thesis scarcely ever has this effect.

Elongation of short syllables, on account of the metre, is much more frequent, particularly in Heroic verse, than the correption of long; and, in the greater proportion of instances, this elongation affects the first syllables of words, because, here the metrical ictus is assisted by one existing in the word itself. Words thus affected are such as, containing several successive short syllables, could not otherwise be introduced into Heroic verse, as ἐπίτονος, θυγατέρες, ἀπονέεσθαι, ἀκάματος, ἀθάνατος, &c., which last has hence acquired a habitual elongation of the first syllable which has been observed by the Attic poets; and in compound words, no syllables are thus elongated, except the first syllable of the latter, or the last of the preceding word; the metrical ictus being, as in the former instance, assisted by the conclusion of the numbers in the word itself, as in Il. τ. 35, μῆνιν ἀπόειπὼν, and Od. κ. 169; βῆν δὲ κατὰλοφάδεια, &c., though in the former of these instances, the elongation may be also attributed to the digamma, and in the other, to the duplication of the liquid.

Correptions, as well as elongations, are the result of similar necessity, respecting which *vide infra*. Mr. Wakefield, however, in his theory of emendation, seems to disagree with these remarks, when he asserts, that on all possible occasions, dactyls should be substituted for spondees.

One of the principal peculiarities of Homeric prosody is the production of syllables, naturally short, by

the following influences, sc. *ictus metricus*, duplication of consonants, *digamma*, and *accent*. Of the ictus, therefore, in order to give an idea of the nature and power, it is necessary to premise, that the syllables of a verse are, according to their several positions, variously called, ἄρσις, θέσις, and κατάληξις: the series of which these are constituent parts, receives on its first syllable, thence called ἄρσις, an elevation of the voice, called *ictus*, as μείλιχιοις: after this *rise*, to use Thiersch's definition, the tone sinks again, on the one long, or two short syllables which follow, and this part of the series is therefore called the θέσις: in this θέσις, the voice in a manner fluctuates, without finding a point of rest, until it falls upon another long syllable, by which the series is completed, and made to constitute a whole, as μείλιχιοίς: this conclusion, in turn, may serve as the ἄρσις of a new series, as ἀρξειάν προτερόι; or, it terminates the series, and then, in order to moderate the vehement flow of the syllables, a single syllable may be subjoined, called κατάληξις: the syllable or syllables on which the voice sinks, are called θέσις, with regard to the preceding ἄρσις, and with reference to the following elevation, ἀνάκρουσις. It is necessary then, says Thiersch, that this series, in which measure and countermeasure are produced be repeated; that these series, which as two wholes appear again as measure and countermeasure, have each a catalexis; and that both these series combine into a whole, which is effected by raising the catalexis in the middle to a thesis; and thus, the complete series receives the form of a perfect dactylic hexameter. This ictus, then, exercises a producing power on the first syllable of a foot, otherwise short, as δε̄ μέγα: respecting this phenomenon, the following canons may, from an examination of the text, be laid down. 1. A final long vowel or

diphthong, immediately preceding an initial vowel, is under the influence of the ictus, long, otherwise short: (*of this more under hiatus.*) 2. A short vowel, followed by any mute and ῥ, or by a lenis or aspirate mute and λ, is long or short, as it is or is not under ictus. 3. A syllable in the beginning or middle of a word, consisting of a short vowel followed by a single consonant, may, by the ictus, become the first syllable of a dactyl or spondee. 4. In the beginning or middle of a word, a short vowel, not followed by any consonant, is sometimes employed as the first syllable of a dactyl, as α. 337, δῖογενές, Od. κ. 169, καταλοφαδῖα, read εια by Eustath.; λ. 541, Ἄορί τε, *of this, the instances are rare.* 5. At the end of a word, a short vowel, followed by a consonant in the same word, may be long by ictus, and begin a dactyl or spondee, as γ. 60, πέλεκύς ὥς; 310, δίφρον ἄρνας; ζ. 462, τῖς ἔιπησιν, and ἵππουρῖν, 495. No genuine Greek word, except ἔκ and ὄυχ, ends in any consonant, but σ, ν, ρ, which, as well as λ, μ, δ, when accented, are double in pronunciation. 6. A short final vowel, before an initial consonant, may be the first syllable of a dactyl, as δ. 155, κασίγνητε θάνατον; ε. 156, πατέρῖ δὲ γόον; 525, ὅτε νέφεα. The consonant being in these cases *generally* one of the six mentioned in the preceding canon. 7. A short final vowel before any of the same six consonants, may begin a spondee, as δ. 118, ἐπῖ νευρῇ; ε. 308, ἄπο ῥινὸν; θ. 392, δὲ μάστιγ., &c. From these the following negative corollaries may be deduced: 1. In the beginning or middle of a word, a short vowel, followed by a long vowel or diphthong, cannot be the first syllable of a spondee. 2. A short final vowel, preceding any initial consonant, except λ, μ, ν, ρ, σ, δ, cannot begin a spondee. And 3. A short vowel, followed by an initial vowel, cannot begin either a dactyl or spondee.

These remarks naturally suggest others respecting *syllabic quantity* generally. In this, the most remarkable phenomenon is that noticed by Dawes, in *the canon*, sc. *a long vowel or diphthong in the end of a word, when the next word begins with a vowel, is made short.* The principle on which this abbreviation is effected, is a species of elision, which, from the two times of which the long vowel or diphthong consists, removes one; leaving but a single time, i. e. a short syllable. This elision, or abbreviating influence, however, is counteracted of course by the *ictus*, and also fails to act on any long syllable, *formed by the coalition of a long final vowel, with a short one preceding, such as* εω, (*the* ε *being mute;*) *these are invariably long;* in violation of this principle, occur Il. *α*. 15, and 374, χρυσέῳ ἀνὰ σκήπτρῳ; *γ*. 152, δενδρέῳ ἐφεζόμενοι, and λ. 605, σεχρεὼ ἐμεῖο. Of these instances, the first may be reconciled to the law, by reading σκήπτρῳ ἄνα χρυσέῳ; the second, by substituting δενδρῴ; and the third by emending to Ἀχιλλεῦ, τίπτε δέ σε χρεὼ. *A syllable formed by the coalition of two long vowels, or a diphthong not final is always long, or a crasis of a long vowel and diphthong,* vide Il. *ε*. 349, ἦ ουχ ἅλις, &c. *A syllable consisting of a naturally short vowel, followed by* ξ, ζ, ψ, *or two consonants, the first not a mute, and the second* λ *or* ρ, *is long by position, whether they be in the same syllable or not;* in some cases this position is violated, as Il. *β*. 465, προχέοντο Σκαμάνδριον, 634, ὅι τε Ζάκυνθον; and 824, ὅι δὲ Ζέλειαν; but only because the proper names could not otherwise be introduced. *A syllable formed of a short vowel, followed by any mute* and ῥ, *or by an aspirate or lenis mute, and* λ, *is of doubtful quantity,* as the vowel and following consonants are pronounced or not, in the same syllable; vide Il. *α*. 13, 109, 609; *θ*. 323; *ι*. 382; Od. *κ*. 234, &c.

On this subject, Mr. Knight says, "in no poetry, at any time, could a syllable be really made short before two consonants:—the penultima ι, in such words as Αιγυπτίοι, ἱστιαία, should be sounded as a soft breathing like the Y in our own language, as *yet, yes,* &c. sc. Αιγυπτ-γοι, &c.;—nor in Homeric versification can a syllable be considered short, in which two liquids, a mute and liquid, a consonant breathing or liquid, or any other similar combination of letters followed by a vowel, except λ or ῥ following a consonant. Such instances as ποτάμοιο Σκαμάνδρου, ἄστυ Ζελειης, ὑλήεσσα Ζάκυνθος, are not violations of this principle; for the ancient Æolians and Ionians wrote καμανδρος, Δελεια, Δάκυνθος, &c., as we see on the coins of Zanclè and Naxos, Δανκλη and Ναχιων."

The Attics and Alexandrines used to shorten a syllable before any liquid subjoined to any of the lenes or aspirate mutes; this practice is observed in the Batrachomyomachia, which, together with the causes already adduced, tells strongly against its claims to any other than an Attic origin. The *ancient* poets used to elide a long vowel or diphthong before a short initial vowel; the usage of the Attics was different, with them the long syllable formed crasis with the other; this was the consequence of the Attics employing a more oxyton pronunciation; hence, also, the difference of syllabic quantity in the words ἵλεως, νεὼς, &c.; the pronunciation of the Latins was, after the ancient example, baryton, admitting no accent on the last syllable of any word, except where it was necessary to distinguish two words similarly spelt. Crasis does not occur in Homer, except between the article or pronoun, and an initial short vowel following: κἄγω, προὔπεμψε, προὔτυψε, &c., should be written separately καὶ ἐγὼ, &c., for, had the first syllables of such words been

made long by crasis, they would stand, in some instances, as the initial syllables of lines. Words as yet, were merely in juxta-position, not in actual conjunction, on which principle, in compound verbs, the augment is never prefixed to the preposition, but always comes between it and the verb. Among the Attic poets, not including the comedians, the aspirate or dense breathing, ῾, exercised no prosodiac power whatever; but in Homer, Heliodorus attributes to it the power of producing, which, in order to prevent the indiscriminate occurrence of hiatus, (which could occur only in cæsura,) must be conceded. In Pindar also, it must have had the same power, for hiatus occurs only in these places where ῾ or F, in the old dialect, followed a vowel.

Respecting the metrical power of the other breathing ῾, nothing can be now ascertained, as it had been obsolete before the time of the Alexandrines, except in some obscure towns of Italy, Crete, and Peloponesus, which, in their search after vestiges of the original language, they injudiciously disregarded. Priscian, however, attributes to it the same power as to the aspirate: he states, that the Æolians used to employ the digamma as a simple consonant, sc. ὀιόμενος Fελεναν; the Latins made a similar use of its equivalent V, sc. *at Venus;* they also used it as a double consonant, sc. Νέστορά δε Fου παιδὸς, while the Latins attributed the same power to V, in the perfect and pluperfect tenses of the fourth conjugation, sc. *cupīi, cupīvi,* &c.: they sometimes considered it of no effect, as ἄμμες δ' Fειραναν; by the Latins, too, its presence was similarly overlooked, sc. "*sine invidia,*" Ter., where the four first syllables must be scanned as a tribrach: it also supplied the place of the aspirate on some occasions.

It appears from the statement of Priscian, (Gram.

A.D. 600,) that the Æolic poets elided ε before F, from δε, τε, γε, &c., but in Homer, it is of so rare occurrence, and in all passages not interpolated, the irregularity is so easily emended, that the reality of the practice is questionable. On the same authority it has been transmitted that the Æolians also used F for Ϝ in the personal pronoun, 3rd sing.; and in Homer a short vowel is always sustained before its dat. sing., whence Bentley and Heyne have written Foι; that only one case should have had this peculiarity of pronunciation is so incredible, that it must be extended to the others also: although this orthography may possibly have been resorted to merely to distinguish it from the nom. plur. From the Heraclean table it appears that the digamma may be suppressed in compound words, as ἴφθιμος, from Fις, Fιφι; as κ and λ were removed from ἄραρκως and λείβω; but when a consonant, liquid or breathing, was removed, the following syllable was made long, as ἦως, from ϜαFος; ἦυς, from Ϝευς; ἠελιος, from αFελιος; ἦμι, from ἐσμὶ, and such are always marked with a circumflex; in this way the duplication of vowels also may be accounted for, as ἐέλδωρ from Fελδωρ, ἐέργω from Fεργω, if they are not rather to be considered as augments. It is worthy of remark that abbreviations in writing arose from the conventional habit of understanding that certain letters, though not written, were to be sounded in particular places, thus, Larcna was written where Larcana was to be sounded, τ was written for τι, &c.; and wherever the voice dwelt a consonant was doubled, as ὅττι, &c., or a vowel, principally υ, inserted.

In Homer, when we find a vowel long before a single mute consonant, we may naturally conclude that consonant to have been either aspirated or doubled in pronunciation, as τῦδευς, originally τυτθευς; on the same principle θήβη was at first written τήβη. When

two aspirates or liquids come together, or one or other of these is joined to a mute, the syllable will be long. The practice of the Attic poets in this particular was to consider a vowel short before σμ, κν, πν, and τμ, but in these combinations, the first letter received scarcely any pronunciation: in Homer, on the contrary, a vowel before these is always long; though he admits of the junction of λ or ρ to a mute, without any extension of the preceding vowel. We find τἔμνει in one instance, Il. ν. 707. We also read ἄνδρότητα and ἔγναμψεν, where we may, without violence, read ἀδρότητα, ἔγαμψεν, or ἔκαμψεν, particularly when the adj. ἀδρὸς, "*adult*," offers itself as a very probable etymology for ἀδρότης. A short vowel preceding σ and a mute, is long in Greek, though generally short in Latin; we read, however, πολυστάφυλόν θ' Ἰστιαίαν, but this being a proper name, is not amenable to any law, and Hermann supposes the extrusion of a letter, as ἐσλὸς and τύπανον have been written for ἐσθλὸς and τύμπανον. We also find a syllable short before σκέπαρνον, Od. ε. 237, which may be similarly accounted for.

With respect to the metrical power of the digamma, it may be remarked, in addition to previous observations, that the digamma was the characteristic letter of the oblique cases of masculine and neuter words terminating in ος and υς, feminines in ω, ως, or υς, α and η, though it is required in the genitive plural by metre only; analogy, however, requires its presence alike in all; sc. that οϜο was the gen. sing. of 2nd decl., ου having been probably οϜ, for ν could not have been introduced by any etymology, though it frequently replaced the Ϝ; thus, the gen. of Πέτεος is Πετεῶο, which must have been ΠετεοϜο: the long quantities also in Ἰλῖου and ἀνεψῖου, which occur each but once, were originally ϜιλιοϜο and ανεψιοϜο; it also effected the

productions of such quantities as χερείων, χερεϜων, from χειρεϜς; and that of the υ, in κειισεθ' ὑπ ἰλύος, Il. φ. 318, fr. ἰλυϜος.

Dawes, not supposing the aspirate sufficient to sustain the metre, would prefix Ϝ to the possessive and relative pronouns; but the power of both breathings was the same. In a line of Alcman, the pronoun ὁῦ begins with Ϝ; but, in Homer, the same word is written ἑοῦ, ἑοῖο, and ἑῆος, occasionally contracted to ὁῦ; hence it appears that the word was ϜεϜος, the regular adjective of Ϝο, which was variously declined ϜεϜεϜος, or ϜεϜεϜο and ἑϜοιο, contracted to ἑϜοϜ, written at present ἑοῦ, and by an elision of ε, ὁῦ. The authors of the Ven. Sch. explain ἑῆος to be the gen. of ἐὺς, *bonus*, the gen. plur. of which is ἐάων or ϜεαϜων. Though the ancient grammarians have laid down rules for regulating the position of Ϝ, yet it does not appear to have been directed by any. The aspirate, both vowel and consonant, as well as Ϝ, were frequently elided, as, σῦς, ὗς; φῆ, ἦ, &c., and the futures of verbs thus losing the characteristic σ, through ignorance of which the ancient scholiasts have taken them for present tenses: whether ἀυτὰϙ, δοῦϙυ, πουλὺς, &c., were ever written with Ϝ, as Dawes and Burgess have said, is uncertain; for, though the υ was inserted for Ϝ in some cases, it does not follow that it superseded it in all instances, because ου, as has been already remarked, is but the elongation of ο. Diphthongs were used much more generally in the old than the more recent Greek, thus, ἐιμὶ is written in the first Sigean inscription, while the second has ἔμι. Some grammarians, however, believe, that in the more ancient forms of the language, several consonants since lost, occupied places subsequently filled by vowels.

The aspirate, like Ϝ, may extend the preceding as

well as the succeeding vowel, but not both at the same time; hence we have *νηὸς* and *νεὼς*, *κρονῖονος* and *κρονίωνος*, but not *νηὼς* or *κρονῖωνος*: to this observation Περσηᾱ and Ωρῑωνος are exceptions, but one of the long syllables derives its quantity from the *ρ*.

With respect to the third mode of production, viz., the duplication of consonants, it has been already remarked that the letters thus affected are *κ*, *λ*, *μ*, *ν*, *π*, *ρ*, *σ*, *τ*, sc. *κ* in *πελέκκῳ*, *πελεκκῆσιν*, and *σάκκος*, Il. *ν*. 612, Od. *ε*. 244, and Hes. *α*. 364. *λ*, after the augment, and in compound words, when it is the initial letter of the second part. *μ*, in various instances, as *ἄμμορος*, *ἔμμαθες*, *ἔμμεναι*, *ἔμμορε*, *ἐύμμελιας*, *φιλομμειδής*, and *ἴμμεναι*. *ν*, in *ἀννέφελος*, *ἔννεπε*, *εὔννητος*, *ἀγάννιφος*. *ῥ*, after the augment and in compounds. *π*, in adverbial compounds of the pronoun *ὅς*, as *ὅππως*, *ὅππη*, *ὅπποτε*, &c. *σ*, in the middle of roots, in compounds, after the augment, in the dat. plur. term. *σι*, and in verbal term. *σα* and *σω*, particularly when it is substituted for *δ*, as *φράζω*, *φράσσω*; and *τ*, in *ὅττι*, *ὅττεο*, *ὅττευ*, &c.

The duplication of *δ* in the middle of words has arisen from an ignorance of the digamma, and all instances should be written with a single *δ*.

The acute accent also is supposed to have a double power in metrical quantities, viz., that of elongating the syllable on which it falls, and of sinking the quantity (if long) of the preceding or following.

Of Hiatus.—Heyne says, "the question of hiatus is one from which, as belonging exclusively to Homer and Hesiod, the consideration of all other poets is excluded. To one who has ever read, with a discriminating ear, 100 lines of Homer, it must have become evident that he did most studiously avoid hiatus; but that, on the other hand, after all the available remedies of

emendation, many instances still remain, either through ignorance of transcribers or design of the poet, cannot be denied. From the class of hiatus, properly so called, must be excepted those instances in which a long final vowel or diphthong, or a short and long vowel blended in crasis, (as δενδρέῳ εφ. γ. 152,) precede an initial vowel, and this was the only hiatus admitted by the Latin poets. On this subject Dawes' canon is, "a long final vowel or diphthong, preceding an initial vowel, is short," (except sustained by ictus.) This effect is accounted for above by supposing a species of elision not sufficiently decisive to remove the final vowel, but only sinking its quantity: these, however, sometimes retain their long quantity even in thesis, when the hiatus occurs between two feet, and is therefore almost imperceptible, as ἥ ἐῦ, ἠὲ κακῶς; this occurs most frequently in the fourth thesis, as Il. β. 231, δ. 410. The diphthong αι is never thus situated, except when separated by punctuation from the following word, as κεῖσθαι, ἀλλ', Il. ε. 685, in which case also the hiatus is unobtrusive; nor is a hiatus after a short vowel offensive if that vowel be ι of the dat. sing. 3rd decl., or υ; or if they are separated by punctuation; between the first and second feet; in trochaic cæsura of the third; or, in medio versu, as remarked by Hermann. It is conjectured that other hiatûs after short vowels, in which cases they are *vitiosi*, should be removed by the insertion of F or particles: by the former the greater number of instances in Homer may be removed, and such as these two cannot amend must be accounted for by the hypothesis, that it was considered by transcribers an Epic peculiarity, and the neglect of metrical accuracy. To the later Epic poets, to whom F was unknown, the Iliad and Odyssey, with their hiatus, presented an *exemplar vitiis imitabile*. Hiatus appears

with peculiar frequency in Herodotus, from the omission of the ephelcustic *ν*, though the softness of the Ionic pronunciation might, at first view, appear abhorrent from the irregularity. In Hesiod, it is remarkable that no cases occur which may not be satisfactorily explained by an ignorance or omission of F.

A wide difference of practice, in this particular, among the Lyric and dramatic writers is not naturally a matter of wonder.

Three modes of emendation have been proposed, by which the *hiatus vitiosus* (a short final vowel unelided) may be avoided; *elision, the theory of particles*, and *the theory of pronouns:* as to the first, vowels accented or not are subject to elision; as to its application, it is the opinion of Hermann, Bekker, Spitzner, and Thiersch, that, in consequence of the impossibility of making its effect a general remedy, elision should not be considered admissible into the text of Homer, even before a consonant, wherever the same effect can be produced by the substitution of other forms, as *αι* for *ει'* in the aor. opt. termination, *ἐμεῖν* for *ἐμεῖ'*, &c. The diphthong *αι*, in *verbal* terminations is removeable by elision, where frequently, as all other cases of elision, it may be allowed to stand, and be merged in synizesis. The elision of *αι* in a nom. case *ὀξεῖ(αι)*, Il. λ. 272, is an *ἅπαξ εἰρημένον*, which may be avoided in the same way, and is by Bentley altered to *ὀξεῖ' ὀδύνη*. The elision of *ει* also occurs in a solitary instance *ὑιεῖ ἐμῳ*, Il. *σ*. 458, for which synizesis may likewise be substituted; that of *οι* occurs in *μόι* and *τόι*. The removal of *α* is unlimited, unfrequent, however, in the verbal termination *σα*, and never occurring in *ἄνα*, either verb or substantive. The elision of *ε* is equally indiscriminate; but *ιδε*, the final *ζε* and the opt. *ειε* are exceptions. The elision of *ι* occurs in the dat plur. *οισι* and *ῃσι*: Thiersch,

however, would prefer these forms, in all instances, to οις and ῃς; in the dat. sing. 3rd decl. *except after a vowel*, and only in about six instances; and in dat. plur. of the same, in σφί, and in verbal terminations *seldom;* in adverbs of place also, ἄλλοθι, ἄυτόθι, &c., except when they come from substantives. ὅτι never suffers elision, ὅτ' standing for ὅτε.

O is cut away from τοῦτο, δύο, ἀπὸ, and the verbal terminations ατο, ετο, οντο, οιατο; but τό, πρό, the Ion. gen. οῖο, the pronouns ἐμεῖο, σεῖο, and verbal term. αο and εο, are exceptions. No instance occurs of the position of υ in hiatus, it is consequently never elided; the alleged example of the contrary ὄξυ ἐρυσσάμενος, is properly ὄξυ Ϝερυσσάμενος. With respect to the second, *the theory of particles*, it has been conjectured, that in the earliest commission to writing of the Homeric poems, certain conventional marks, intelligible only to the transcribers, and their cotemporary readers, supplied the place of the particles ἄρα, ἄρ' ῎ρα, and γὲ, which marks, as these particles contained in themselves no distinct idea, but merely added emphasis to the accompanying phrases, were, in subsequent transcriptions, lost. In the use of these, it is observable, that ἄρα and ἄρ lend an emphasis absolutely, and are therefore joined to entire sentences; ῎ρα is both absolutely and relatively emphatic, and accompanies sentences and single words; and the emphasis of γὲ, united only to separate terms, is relative and comparative,—compare the instances in the following lines: Il. χ. 266, ψ. 125, ω. 337; Od. α. 430, 469, θ. 186, π. 447, &c. The insertion of ρ' will obviate hiatus in the following lines, where μέγᾱ appears in ἄρσις, sc. Il. δ. 506, ε. 343, ξ. 421, ρ. 213, 317, σ. 160; Od. κ. 323. It is remarked on the adverbial use of this adjective with ἴαχω, that μεγᾱ is employed when its final syllable is

in ἄρσις; when in θέσις, μεγάλ'. By applying the same system of emendation to those instances, where an amphibrach has been supposed to stand legitimately, viz. Il. α. 193, κ. 407, λ. 411, ο. 539, φ. 602; Od. δ. 90, 120, ε. 365, 424, η. 280, ι. 233, ν. 315, ο. 109, and τ. 367; in the first seven, together with the ninth, tenth, and eleventh of which instances, the line begins with ἕως ὁ, which reading has been legitimized both in the manner above stated, and by lengthening the ὁ in thesis, leaving the ἕως a monosyllable as it is; in these ten lines, then, by reading ἕως ὅ γε, both these distortions may be dispensed with; in the six other examples, the received readings are ἕως ἔγὼ, ἕως ἐπῆλθον, ἕως ἐπῆλθε, ἕως ἔνι, ἕως ἵκοιτο, and ἕως ἵκοιο. where by reading ἕως ἀῤ' ἐγὼ, &c., the regularity of the prosody can be restored. On the same principle an anapæst is avoided in Od. ο. 83, by reading ἄυτως ἀῤ'. Other similar defects may be remedied by substituting for the common readings μῆνιν ἀπο ῥ' ἐιπὼν, Il. τ. 35, ἀπὸ ῥ' ἔρσῃ, and ἀπὸ ῥ' ἔρσειε, φ. 233, and 329; φίλε ῥ' ἑκυρὲ, γ. 172; ὅυτι ῥα, η. 142; and ἀῤ' τόξον, ο. 478. Corrections of the same nature may be effected in Il. α. 156, β. 264, ε. 487, ζ. 62, 81, ι. 403, 409, 440, κ. 557, λ. 36, 444, ρ. 144; Od. ι. 276, 392, κ. 464, μ. 109, ν. 213, &c.

On the contrary, many metrical anomalies are produced by the unjustifiable insertion of ἴδε, of which Mr. Knight questions the right to stand any where in Homer, it being always possible to replace it with advantage by other conjunctions.

The third theory, that of pronouns, suggests the removal of hiatus by reading ἑοῦ, ἑοῖ, and ἑὲ, for ὁῦ, ὁῖ, ἕ; the instances of the operation of this theory, are of numerous and continual occurrence. With this subject is connected the doctrine of the paragogic ν, this

Thiersch considers to be superfluous, and, therefore, inadmissible in cases where it neither affects the production of a syllable, (where the syllable is already long,) nor obviates hiatus, as ἔθηκεν πολλὰς, κεν ζάκοτον; to fill a hiatus, then, according to him, appears to be its most probable use. After syllables long by cæsura, it is not considered by Wolf to be admissible; there are, however, a few cases so situated, and in θέσις, several, where the rejection of the ν would produce a cacophony, as ἀνεχώρησεν ὦχρος, Il. γ. 35; ἔῦρεν δ' ἐυρυόπα, α. 498.

Of the paragogic ν, Heyne suggests three uses: first, to avoid hiatus in the middle of a verse; second, to produce *a species* of συνάφεια, being placed at the end of a line when the next begins with a vowel; and third, to elongate a short syllable ending in ε or ι.

Crasis.—The instances of crasis in Homer, are αα into α; οα into ω; οε and οο into ου; αι αυ into αυ, αι ε into ᾳ; and ου ε into ου.

Aphæresis.—Wolf has excluded from Homer.

Apocope.—The prepositions παρά, ἀνά, κατά, ὑπό, ἐνί, προτί, and ἄρα, are affected by apocope, (taking it for granted that the final vowels have not been added to the original forms;) ἀνὰ, before liquids and π, β, φ, loses the two last letters, as ἀλλέξαι, ἄμμιξαι, &c. κατά before a consonant, changes τ into that consonant, and before two consonants, loses it altogether. ὑπό is similarly affected in the form ὑββάλλειν.

Synizesis.—Genitives in αος always remain open; datives in αι remain open or not, as the metre requires, as do also genitives in υος; datives in υι too, and genitives in εος, are not affected by synizesis. Those vowels from between which the digamma disappeared, always remain open, as ὤϊξε, ἴϊκτην, ἄϊδρις, ἄϋτμη, &c. The adverb ευ, before two consonants, is

always divided, except πρ, as ἔυπρυμνος, ἔυπρηστος; occasionally before a mute and liquid, or a single consonant, but before a vowel synizesis always takes place.

In compounding Greek words.—Nouns are joined with each other, with prepositions, with adverbs, and (which requires a fuller and more particular statement) with verbs. A word, with reference to composition, is called either ἁπλοῦν, σύνθετον, or παρασύνθετον, as it is either simple, compound, or a derivative from a compound.

Composition is of two kinds, σύνθεσις, and παράθεσις: the former name is applicable where a change of letters occurs; the latter is merely a juxta-position, as ἀνάβαλλω, κατάστασις, &c. In compounds of a noun and verb, the signification is denoted by the accent, which, if on the verbal part, implies an active signification; if on the substantive part, passive: it is remarkable, that verbs, except in the Epic dialect, combine only with prepositions, (the exceptions are such compounds as ἐυρυκρείων, ἐυρυρέων, &c.,) but may be joined to several. Prepositions are united with other words, without any further change than the collocation of letters may require; but in all other compounds, the first part is changed; if a substantive, it generally assumes the form of the genitive. A composition of very frequent occurrence in Homer, is that of *a* in three significations, sc. for ἄνευ, ἄγαν, and ἅμα, for which there occurs an analogy in ὅπατρος, from ὁμοῦ.

ACCENTUATION OF THE ÆOLIC DIALECT.

In the Æolic, the oldest dialect, the imposition of the accent is naturally regulated by etymological prin-

ciples, contained in the following three general rules, as laid down by Goettling, the first of which is, that in the Greek language, only one of the three final syllables of a word is capable of receiving the προσῳδία ὀξεῖα, acute accent; the second, that the accent falls either on the syllable containing the principal idea of the whole word, or on that which is nearest to the syllable of the principal idea, as far as the number of syllables in the word will admit; and the third, that a syllable long by nature, is equivalent to two others, with respect to the time occupied in its pronunciation. The first of these laws is based on these two principles; first, the words of primitive oriental languages are formed from monosyllabic roots; and second, as these roots, by the addition of other modifying terms, become polysyllabic, the words thus formed would, if accented farther back than the ante-penultima, sound like two; besides, an equilibrium must be maintained between the accented syllable, and unaccented ones which follow, which could not be the case if the accent went farther back than the ante-penultima, from which the obvious deduction is, that if the last syllable of a word be naturally long, the accent cannot be placed even on the ante-penultima: it is the same principle which suggests the limiting clause in the second law; for instance, if the radical syllable be the ante-penultima, and the adjunct which contains the principal idea precede it, then the accent must fall on the syllable nearest to that which contains the principal idea, &c., as in the word προγραμμάτιον, the accent if unlimited by this clause, would fall on προ; it must be observed, however, that in verbal compounds, without any exception, the accent can never pass beyond the first or nearest compound, as πρόες, not σύμπροες, which would thus take it on the second

compound; the first adjunct, therefore, in the case of verbs, is to be always considered to be that containing the principal idea.

There are some cases to be noticed, in which the final syllable, though apparently long, is, however, as to its effect on accentuation, short, namely, in the old Attic and Ionic declensions, which pronounce a long vowel, where the other dialects read a short one, as πόλεως, πηληϊάδεω, for πόλεος, πηληϊάδαο; here, ω standing in a casual termination, (thence called the πτωτίκον,) cannot be considered really long; but approaching in more than an equal degree to a short quantity, which species of syllable is called by metricians an irrational time, χρόνος ἄλογος. This accounts for the accentuation of the Attic genitives λαγώ, λεώ, which, if the ω were held to be really long, should, according to law, be perispomena; this law, however, does not extend to Doric genitives; the *substantive* terminations οι and αι, are also to be considered short in accentuation, except in Doric Greek, in which these terminations are therefore perispomena. Long syllables in enclitics are also liable to this correption, as well as the Bœotian η for αι; λέγομη for λέγομαι; the production of a syllable by position has, in general, no effect on the accent, except produced by a final ξ or ψ; nor does the quantity of the penultima exercise any influence on the accentuation; the last syllable, on account of the interval between words, alone requiring a definite expression.

According to these laws then, is the Æolic Greek accented. In this dialect, no word except the dissyllabic prepositions is accented on its final syllable. A remarkable analogy to this is found in the other dialects, that the oldest parts of speech, the verbs; the oldest nouns, the neuter; and patronymics which belong to

the oldest nouns, are all accented according to these rules. Another analogy is observable in this, that the later dialects bear the same relation, with respect to accent, to the Æolic, as the modern languages of Europe, derived from Latin, bear thereto, and is further preserved in the oxyton accentuation of foreign words among the Greeks. On the subject of accents, Mr. Knight says, "respecting these, many and various disputes were maintained by the Alexandrine grammarians; though invented by Aristophanes, they belong exclusively to the Attic dialect, such as it was, when, by becoming the court language of Macedon, it grew into universal use; no use of, or allusion to it, is found in the old writers. This system of vocal modulation depends on the art of the musician, rather than the reciter or grammarian, and in all languages is so inconstant, that in none, has the same system been maintained for two generations; hence arose the different dogmata of these grammarians concerning the accentuation of several words, all which were, perhaps, equally irreconcileable to the usages of the ancient poets, even the Attic, of whose practice, most men living in the age of the Alexandrine or Byzantine schools must have been ignorant. The ʌ, indeed, as a mark of contraction, may be useful to young students; but the common doctrine of accents can serve no other end than to destroy *metrical* intonation; its effects are evident in the pronunciation of the modern Greeks, who, without regard to quantity, would pronounce ὀυλομήνην, guided by the accent; nor have we, in some particulars, a more generally correct ear: into some such error must any one fall, in an attempt to express the full power of the accent. Hermann, when he attributes so strong a producing power to the acute accent, evidently confounds it with the ictus, or,

what we moderns, in our languages, call the accent: he considers the grave accent merely negative, the absence of the acute, and with strange inconsistency teaches, that the ∧ is a compound of both. The old languages, particularly Greek, had more music in their pronunciation, than any of the modern, except, perhaps, the Tuscan dialect of the Italian; the more remote too, their antiquity, the more harmonious their intonation, (Vide Cic. de Orat. 3, the habit of C. Gracchus.) The pronunciation of Latin was, it may be remarked, more rapid than that of Greek at any time." The tragic writers were not so scrupulous as the ancient poets, in assigning to particular words their proper signification; for instance, the terms φάσγανον, ἔγχος, and βέλος, though distinct in meaning, are so confounded by Sophocles, (Ajax, 658, 834,) as to be indiscriminately applied to the same idea.

NOTES.

(1) The *Parian, Arundel, or Oxonian Marbles*, as they are variously called, having been found in Paros, where they had been engraved, were removed thence by a Jew, in the employment of the celebrated antiquary Pieresc, and having been seized (including the Jew) by the Turks, and purchased from them by Mr. Petty, the agent of Thomas Howard, Earl of Arundel, and Duke of Norfolk, they were brought to England A. D. 1627. They contained the history and chronology of Athens during 1318 years, from the æra of Cecrops, 1582, B. C., to the Archonship of Diognetus, 264, B. C.; but some of the stones having been removed to repair a chimney! they at present extend only to the Archonship of Diotimus, 354, B. C.; they were composed, according to Sir I. Newton's Chronology, about sixty years after the death of Alexander the Great. The dates are not given in Olympiads, but are merely counted back from the time then present. The history was continued by Timæus Siculus, and after him, by Polybius.

(2) *Papyrus*, a species of mulberry, which it closely resembles in appearance, and under the family of which (*Morus*) it is classed by Linnæus, still furnishes the materials from which the Chinese and Japanese manufacture paper; it also supplies some articles of clothing to the South Sea Islanders. The account of the illiberal jealousy of Ptolemy, which created a necessity for the manufacture of parchment (*pergamena*) in Pergamus, by which material it was eventually superseded, is too generally known to need repetition.

(3) The Cyprian verses have most probably acquired this name from the place of their first known recitation. In addition to the reason adduced by Herodotus, (vide supra, p. 47,) for doubting their authenticity, Mr. P. Knight grounds his disbelief of their genuineness on the termination οἱ δ' ἐνὶ τροίῃ, of one of the opening lines, the last word being always a trisyllable, Τροϝίῃ, in Homer.

(4) The word Nile signifies in the language of the Indians of the East, "*black*," or "*dark blue*," its present name thus expressing the idea contained in the ancient "*Melas*." The circumstance asserted by travellers, that the *Niger* and *Nile* are identified by the Arabs, presents a curious analogy to the identity of the latter with the Greek name.

(5) The story of the *golden fleece*, forms part of a legend (that of the Argonautic expedition,) to which, except in the word *Hellespont*, Homer makes no allusion. The name is commonly understood to allude to the figure-head of the vessel, having been the head of a ram. That under the allegorical name of *the fleece*, is presented the idea of a large amount of treasure is believed; but the particular and proper allusion, conveyed in the term, is to the practice among the ancients, of intercepting the golden sands of their rivers, by laying fleeces of wool across the streams.

(6) The unsettled state of political (national) rights, in the Heroic age, rendered the occupation and immediate fortification of a small and favourably circumstanced site, (the acropolis,) the first necessary step towards the establishment of a town. If the occupants maintained their position, the next measure was the extension of the state by the union and accession of the inhabitants of the surrounding district, and these two distinct and combined establishments, received a name in the plural, as *Athenæ*, *Thebæ*, *Syracusæ*, &c., while plural names in the masculine gender were generally borrowed from that of the inhabitants, as *Argi*, *Delphi*, &c.

(7) The names διόρθωσις and ἔκδοσις, applied to these copies, are considered by Mr. P. Knight to imply a refutation of Mr. Wolf's doctrine, which would rather require them to be called παράδοσις.

(8) Homer appears to have been acquainted with but few external decorations in architecture, least of all with such as are the result of scientific arrangement, and symmetry of parts. When intending to express the most refined magnificence, he merely speaks of the polish of the stonework, and internal splendour, as in the description of the palace of Alcinous. The use of colossal human figures as columns, most probably took its rise in Ægypt. Those of the Memnonium at Thebes, and the Temple of Apis at Memphis, (erected about 600, B. C.,) are male figures, those in the latter edifice being about eighteen feet high. In Greece there were but two specimens of this species of architecture; the Persian portico at Sparta was supported by male figures in Asiatic costume; this was destroyed at an early date by an earthquake, common in that country. The others, those supporting the portico of the Pandroseum at Athens, are generally supposed to commemorate the captivity of the Caryatides, whose story is told by Vitruvius; but the application to them of the name κόραι, which properly belonged only to native Athenians, appears inconsistent with this belief; they may, perhaps, with more probability, be supposed to represent a procession of *canephoræ*. The Θόλος mentioned by Homer, Od. χ. 456, was supported by a single column in the centre: the nearest approach made by the ancients, before Ol. 112, to the construction of a scientific arch, was that of horizontal courses of stones, projecting gradually till they met, like the Cyclopian arch in the old walls of Arpinum.

(9) It has been observed that the story to which this passage appears to relate, is not alluded to in the genuine parts of the Homeric poems. The favourite theory on this subject would consider the Cretan labyrinth an imitation of an Ægyptian design of the same nature, which Herodotus distinctly asserts to have been the work of the twelve kings, i. e. about 600 or 700 years after any possible date of the Cretan: this difficulty may be considerably diminished by observing, that long before the æra of Dædalus, statues and other works of art were called Dædalean, (Paus. Bœot. c. 3), that the name

δαίδαλος may therefore signify merely "an artist;" and that Homer does not speak of a labyrinth at all.

(10) The most frequent designation of this territory by Homer, is Argos, (ἱπποβότον, or πελασγίκον.) The question of the precise extent of Agamemnon's kingdom, has afforded material for much discussion. Heyne conjectures, that by it is intended the whole Peloponesus; it has been also conjectured, that the term νῆσοι was employed to signify the "cities" of that district.

(11) This sublime allegory of human arrogance, and retributive humiliation, has been variously interpreted and accounted for: the principal incident in the fable is, by some mythologists, supposed to have been suggested by the punishment of Lot's wife. By those who enumerate twelve children of Niobe, she is conjectured to be an allegory of the year, mourning over the irremeable flight of time. Pausanias describes the mountain Sipylus, mentioned by Homer, as presenting, at a distance, the figure of a colossal female statue, in an attitude of sorrow, which resemblance, as it is approached, becomes less distinct, until it is, at last, altogether imperceptible.

(12) *The Telchines*, whose name seems to be derived fr. θέλγω, qu. θελγῖνες, are spoken of by Sir I. Newton, to the following effect; that the Phœnicians who came with Cadmus brought into Greece the knowledge of many strange arts and sciences; that the Curetes, a class or family of Phœnicians, particularly eminent in this particular, emigrated to different countries, where they received different names, being in Phrygia called Corybantes; in Crete, Idæi Dactyli; in Rhodes, *Telchines;* in Samothrace, Cabiri; in Eubœa, their settlement was called Calchis, from their skill in working copper, iron being then unknown; in Lemnos they were believed to be the assistants of Vulcan; by their geological knowledge, Cadmus discovered the gold mines in Pangæus, and those of copper at Thebes, where copper ore is still called Cadmeia. When they made armour of iron, they also invented a species of dance, accompanied with various noises, from which Solinus conceives the first idea of music to have been taken.

(13) This allegory denotes the inseparable union of eloquence and harmony. So persuaded were the ancients of the necessity for the combination of harmonious intonation and eloquence of diction, that Aristotle and Cicero have even laid down laws, prescribing the particular quantities of the final syllables of a perfectly formed period.

(14) The alphabet of Cadmus wanted ζ, η, θ, ξ, ν, φ, χ, ψ, and ω, consisting thus of only fifteen letters; the first addition to this number consisted of ν, ζ, η, θ, introduced like the others from the East; to these were added, at an early date, φ and χ; and the final accession was made by Simonides of Chios, during the Persian war, consisting of ξ, ψ, and ω. The Greek alphabet contained originally ϙ, *koppa*, equivalent to Q; and ϡ, *sampi*, equivalent to the Hebrew *schin*, which are now used as numerals.

(15) This word "*siluæ*" does not tell for Mr. Dawes' theory, as both the *i* and *u* are short, being the middle syllables of a choriambus.

ERRATA.

Page 132, line 19, *for* ἐυρυόπα Ζεὺς, *read* δούλιον ἦμαρ.
—— 174, —— 16, *for* four, *read* from.

THE END.

1
J. 32574
L9e
6668-5
92

LIBRARY OF CONGRESS
0 003 045 273 2